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MILTON'S
PARADISE LOST.
BOOKS I–IV

CONNON.

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THE

FIRST FOUR BOOKS

OF

MILTON'S PARADISE LOST.

LONDON:
A. and G. A. SPOTTISWOODE,
New-street-Square.

THE

FIRST FOUR BOOKS

OF

MILTON'S PARADISE LOST;

WITH COPIOUS NOTES, GRAMMATICAL, CLASSICAL,
AND CRITICAL.

FOR THE USE OF PUPIL TEACHERS, TRAINING COLLEGES, AND THE HIGHER CLASSES OF SCHOOLS.

BY C. W. CONNON, M.A.

AUTHOR OF "A SYSTEM OF ENGLISH GRAMMAR," ETC.

"And know we not that from the blind have flowed
The highest, holiest raptures of the lyre;
And wisdom married to immortal verse?"

WORDSWORTH'S *Excursion.*

LONDON:
LONGMAN, BROWN, GREEN, AND LONGMANS.
1855.

280. y. 470.

PREFACE.

MILTON'S Paradise Lost has long taken its place among the permanent studies of English youth, and any moderately judicious attempt to make it more effective for the purposes of instruction will, I think, be well received. In the case of those who are pursuing a Classical education, it is of some consequence to retain their loyalty to our native literature, and this can best be done by showing them that England has produced — "not once or twice in our heroic story" — poets equal to any that stand on the roll of Greek or Roman fame. As regards those who are not to be subjected to the mental training that the study of a dead or foreign tongue supplies, the next best thing is to make them thoroughly understand their own. No work seems better fitted to aid in the accomplishment of this object than the great Epic poem of Milton, part of which is now presented to the public in a form adapted for the use of that large and interesting body of young men and women, known as Pupil Teachers, of Teachers in Training and generally of the upper classes of Schools.

In many respects the complete mastering of the Paradise Lost will be found to involve the same sort of collateral information as is necessary to the intelligent reading of the ancient poets. The mere words, being those of our mother tongue, may not demand any particular care; but the appreciation of their relations and nice dependencies requir-

much thought, and as delicate a perception of the beautiful, as any thing in Homer or Virgil. In these, and the other ancient writers, there are, perhaps, sufficient impediments in the language itself — to say nothing of customs, manners, and modes of thinking, different from our own — to prevent a too hasty perusal; but, in the higher class of English poets, if we have any other aim in reading them than mere amusement, we must voluntarily subject ourselves to the same deliberate study as we have to submit to in the Classical writers from necessity. It is only after dwelling on the poet's words, and, as it were brooding on their etymology, their history, their grammatical structure and arrangement, and above all, *their allusive import, and moral significance,* as distinguished from their mere dictionary signification, that they become pregnant and full of meaning, and that we can be truly said to understand what to a cursory reader seems so easy. Milton is easy of comprehension only to those who are content to comprehend a very little.

It was long ago remarked by Macaulay, that the effect of Milton's poetry "is produced not so much by what it expresses, as by what it suggests; not so much by the ideas it directly conveys, as by other ideas which are connected with them." Now these suggestions and ideas require to be expressed and developed before they can be distinctly understood by the youthful mind; and to assist in doing this, is the great object of the present volume. The words of the Paradise Lost, if understood according to the letter, have, it is true, an intelligible sense, but this is not enough. They must be seen in the light of all previous literature and all previous science before they yield their full strength and meaning.

I have not hesitated to call the notes "copious," because in the matter of *quantity* there can be no room for self-deception; and as compared with any but expensive editions, not well fitted for the use of schools, the annotations in this volume are certainly large individually and numerous in amount. As to the more important point of *quality*, it is not my part to judge. I shall be well pleased if I am not charged with presumption in undertaking to edit a work which has already been given to the world in so many different shapes, and by so many distinguished men. As in duty bound, I have availed myself of the labours of my predecessors; but I have endeavoured to "give every man his own," and the names of Richardson, Addison, and Newton, and other commentators on Milton, will frequently be found in these pages. Historical, Mythological, Scriptural, and Classical allusions have been explained after consulting the Dictionaries of Smith, Kitto, Brande, and the best existing works on the various subjects. Parallel passages from the Classics and from the modern poets whom Milton followed, as well as from his own prose works, have been adduced, as far as the limits which I had assigned to myself would allow; and the fruit of a pretty extensive course of miscellaneous reading has been brought to bear upon the illustration of the text.

As to *original* notes, if there are any that really deserve the name, I can only hope that they will not be considered unworthy of accompanying those that have been *selected*, and that both together will be found to facilitate the study of a work which is universally allowed to be one of the perennial glories of our literature, and which will fitly represent, to the most distant age, the intellectual greatness of the country that produced it. The remembrance of many

things must pass away and perish, but the melody of Milton's lyre can never be forgotten while the literature of England, or any vestige of her language, lives upon the earth.

"For deeds doe die, however noblie donne,
And thoughts of men do as themselves decay:
But wise words taught in numbers for to runne,
Recorded by the Muses, live for ay;
Ne may with stormy showers be washt away,
Ne bitter biting windes with harmful blast,
Nor age, nor envie, shall them ever wast."

SPENSER.

SCHOOLS OF GREENWICH HOSPITAL,
January 1. 1855.

PARADISE LOST.

BOOK I.

"In ancient, and also in modern periods, we find a few poets who are accounted perfect; whom it were a kind of treason to find fault with."—CARLYLE.

"Three poets in three distant ages born
Greece, Italy, and England did adorn
The first in loftiness of thought surpassed;
The next, in majesty; in both, the last.
The force of Nature could no further go:
To make a third, she joined the other two."

DRYDEN.

ARGUMENT.

This first book proposes first (in brief) the whole subject, Man's disobedience, and the loss thereupon of Paradise wherein he was placed; then touches the prime cause of his fall—the Serpent, or rather Satan in the serpent; who, revolting from God, and drawing to his side many legions of Angels, was, by the command of God, driven out of Heaven, with all his crew, into the great deep. Which action passed over, the poem hastes into the midst of things; presenting Satan with his Angels now fallen into Hell, described here not in the centre (for Heaven and Earth may be supposed as yet not made, certainly not yet accursed), but in a place of utter darkness, fitliest called Chaos; Here Satan, with his Angels lying on the burning lake, thunder-struck and astonished, after a certain space recovers, as from confusion, calls up him who next in order and dignity lay by him; they confer of their miserable fall. Satan awakens all his legions, who lay till then in the same manner confounded: they rise, their numbers, array of battle, their chief leaders named, according to the idols known afterwards in Canaan, and the countries adjoining. To these Satan directs his speech; comforts them with hope yet of regaining Heaven; but tells them, lastly, of a new world and new kind of creature to be created, according to an ancient prophecy or report in Heaven; (for that Angels were long before this visible creation was the opinion of many ancient Fathers). To find out the truth of this prophecy, and what to determine thereon, he refers to a full council. What his associates thence attempt. Pandemonium, the palace of Satan, rises, suddenly built out of the deep; the infernal peers there sit in council.

PARADISE LOST.

FIRST BOOK.

Of Man's first disobedience, and the fruit
Of that forbidden tree, whose mortal taste
Brought death into the world, and all our woe,
With loss of Eden, till one greater Man
Restore us, and regain the blissful seat,
Sing, heavenly Muse, that on the secret top
Of Oreb, or of Sinai, didst inspire
That shepherd, who first taught the chosen seed,
In the beginning how the Heavens and Earth
Rose out of Chaos! Or, if Sion hill
Delight thee more, and Siloa's brook, that flowed
Fast by the oracle of God; I thence
Invoke thy aid to my advent'rous song,

Lines 1—9. *Of man's first disobedience.*] The natural order of these lines is "Heavenly Muse, sing of man's first disobedience, &c." There has been some dispute among grammarians as to what part of speech *of* (the first word of the poem) ought to be considered. I incline to call it a *preposition;* but it certainly may be considered an *adverb*, being used to qualify the verb "sing" in l. 6. The good of the inversion is that it enables the Poet to state at once the object of his song.

2. *Whose mortal taste brought death, &c.*] The word "mortal" is here used in the sense of "causing death," not "subject to death;" and it may be allowed that there is something pleonastic in the phrase. But the blemish is very slight, if it is one at all. Too many such pleonasms would indicate conscious weakness, but the occasional use of one may spring from the exuberance of strength.

5. *Restore us, and regain the blissful seat.*] What part of the verb are *restore and regain* here? Why does Milton use the definite article *the* blissful seat?

6. *On the secret top of Oreb, &c.*] Some have proposed to read "sacred" instead of "secret;" but no one can study carefully the account of the giving of the law in Exodus, without being persuaded of the superior propriety of the former epithet.

7. *Oreb* or *Horeb*, and Sinai are two peaks of the same mountain range between the Gulfs of Suez and Akaba. It is about two miles from north to south, and about one fourth of a mile in width. Horeb is at the northern end of the range, and Sinai at the southern, nearly 100 miles from the top of the Gulf of Suez.

8. *Who first taught.*] "First" is here an adjective, not an adverb. It means that he "before any one else" taught &c., not that he taught them *first*, and then did something else.

10. *Rose out of Chaos.*] Milton here uses a classical word, but with a strictly scriptural idea attached to it. See Gen. i. 1 & 2. Chaos, the "rudis indigestaque moles" of Ovid, means the rude and shapeless mass of matter which existed before the formation of the world.

That with no middle flight intends to soar
Above th' Aonian mount, while it pursues
Things unattempted yet in prose or rhyme.
And chiefly Thou, O Spirit! that dost prefer
Before all temples th' upright heart and pure,
Instruct me, for Thou know'st; Thou from the first
Wast present, and, with mighty wings outspread,
Dove-like, sat'st brooding on the vast abyss,
And mad'st it pregnant: What in me is dark,

14. *That with no middle flight, &c.*] "As Virgil rivalled Homer, so Milton was the emulator of both. He found Homer possessed of the province of Morality; Virgil of Politics; and nothing left for him but that of Religion. This he seized, as ambitious to share with them in the Government of the poetic world: and by the means of the superior dignity of his subject, hath gotten to the head of that Triumvirate which took so many ages in forming." — Warburton's *Divine Legation of Moses.*

15. *The Aonian mount* was Helicon in Bœotia. It was sacred to Apollo and the Muses. Milton here intimates without reserve that he purposes to produce a nobler poem than any transmitted to us by the Greeks or Romans.

16. *Things unattempted yet in prose or rhyme.*] Mr. Conybeare, speaking of the metrical paraphrase of parts of Scripture, ascribed to a second Cædmon, alleges that the fall of man is considered, ushered in by an account of the pride, rebellion, and punishment of Satan and his powers, "with a resemblance to Milton so remarkable, that much of this portion might be almost literally translated by a cento of lines from that great poet." Mr. Turner, too, in his most excellent *History of the Anglo-Saxons*, brings the same accusation against our author; and, if these assertions could be established, they would show that Milton was doing anything rather than pursuing "things unattempted yet in prose or rhyme." But out of about 150 lines given in the *Pictorial History of England*, vol. i. p. 294—296., I find nothing more nearly resembling Milton's lines than these:—

"Then was the Almighty angry;
The Highest Ruler of Heaven
Hurled him from the lofty seat."

To bring a charge of plagiarism on such a slender foundation is contrary to all the rules of literary criticism. From the lines I refer to, I see no reason to think that Milton ever saw them; and it is quite certain that in Fairfax's *Translation of Tasso*, and still more in Spenser's *Faërie Queene*, we meet with lines by the dozen that more resemble Milton, and that yet are quite different. It would have been easy for the objectors to put two or three lines, out of the cento or hundred that they talk about, into parallel columns; but this they have not done. Milton was undoubtedly a great borrower and debtor both to Jew and Gentile, but whatever he took he fused in the fire of his own imagination. There is no mistaking *his* thunder. See also note on Book I. l. 351-5.

17. *And chiefly Thou, O Spirit that dost prefer, &c.*] Coleridge remarks, in his *Table Talk*, that "John Milton himself is in every line of the Paradise Lost." We certainly see him here in his ardent piety and in his puritanic contempt for splendid temples. "Before all temples," *i. e.* any possible temple that could be built by the hand of man. In his prose works we find a similar reference to the Holy Spirit, and get also an insight into the training of his mind for the production of some great work. Milton took to poetry as the business of his life, and certainly he was not "slothful in the business."

"Neither do I think it shame to covenant with any knowing reader, that for some few years yet I may go on trust with him toward the payment of

Illumine; what is low, raise and support;
That to the height of this great argument
I may assert eternal Providence,
And justify the ways of God to men.
Say first, for Heaven hides nothing from thy view,
Nor the deep tract of Hell; say first, what cause
Moved our grand parents, in that happy state,
Favoured of Heaven so highly, to fall off
From their Creator, and transgress his will,
For one restraint, lords of the world besides?
Who first seduced them to that foul revolt?
Th' infernal Serpent; he it was, whose guile,
Stirred up with envy and revenge, deceived
The mother of mankind, what time his pride
Had cast him out from Heaven with all his host
Of rebel Angels; by whose aid, aspiring
To set himself in glory above his peers,
He trusted to have equalled the Most High,
If he opposed; and, with ambitious aim
Against the throne and monarchy of God,

what I am now indebted, as being a work not to be raised from the heat of youth or the vapours of wine; like that which flows at waste from the pen of some vulgar amourist, or the trencher fury of a rhyming parasite; nor to be obtained by the invocation of Dame Memory and her siren daughters, but by devout prayer to that eternal Spirit who can enrich with all utterance and knowledge, and sends out his seraphim, with the hallowed fire of his altar, to touch and purify the lips of whom he pleases; to this must be added industrious and select reading, steady observation, insight into all seemly and generous arts and affairs; till which in some measure be compassed, at mine own peril and cost, I refuse not to sustain this expectation from as many as are not loth to hazard so much credulity upon the best pledges that I can give them." — *Reason of Church Government, &c.*

23. *What is low raise and support.*] *i. e.* raise up, and keep up when raised, what in me is low.

24. *The height of this great argument.*] Milton prays that he may be able to do justice to the difficult subject he has taken in hand, and convince men of the great truth that this world is not under the dominion of chance, but is really governed by God.

26. *And justify, &c.*] Pope has adopted this line with the change of one word—*vindicate* for *justify*. There is not much to choose between them. "Vindicate" is, perhaps, slightly more *classical*, and "justify" more *scriptural*. See Rom. iii. 4.

28. *Tract of Hell.*] *i. e.* region of hell. We still speak of a *tract* of land.

30. *Favoured of Heaven.*] What does "favoured" apply to; "parents" or state?

32. *For one restraint, lords of the world besides.*] Except for one restraint, lords of all the world. See Gen. ii. 16 & 17.

34. *The infernal Serpent.*] What case is *serpent* in here, and why?

36. *What time.*] A Latinism for *when* or *after*.

40. *He trusted to have equ Most High.*] There is a slight grammatical blemish here. It ought to be, "He trusted to equal the Most High."—See Connon's *English Grammar*, p. 162.

Raised impious war in Heaven, and battle proud,
With vain attempt. Him the Almighty Power
Hurled headlong flaming from the ethereal sky,
With hideous ruin and combustion, down
To bottomless perdition; there to dwell
In adamantine chains and penal fire,
Who durst defy th' Omnipotent to arms.
Nine times the space that measures day and night
To mortal men, he with his horrid crew
Lay vanquished, rolling in the fiery gulf,
Confounded, though immortal: But his doom
Reserved him to more wrath; for now the thought
Both of lost happiness and lasting pain
Torments him; round he throws his baleful eyes,
That witnessed huge affliction and dismay,
Mixed with obdurate pride and stedfast hate:
At once, as far as Angels' ken, he views
The dismal situation waste and wild;
A dungeon, horrible on all sides round,

44. *Him the Almighty Power, &c.*] The natural order would be "The Almighty Power hurled him headlong," &c. The transposition redeems the passage from being prosaic; and, in fact, gives it grandeur and sublimity. "Nothing contributes more than inversion to the force and elevation of language: the couplets of rhyme confine inversion within narrow limits; nor would the elevation of inversion, were there access for it in rhyme, be extremely concordant with the humbler tone of that sort of verse. It is universally agreed, that the loftiness of Milton's style supports admirably the sublimity of his subject; and it is not less certain, that the loftiness of his style arises chiefly from inversion."—Home's *Elements of Criticism.*

46. *Hideous ruin and combustion.*] Milton uses *ruin* in its etymological sense, including the idea of *rushing with violence*, noise, tumult and velocity; and then, as a body on fire glows the more the faster it passes through space, so the fallen angel feels and exhibits intenser heat the farther he falls.

48. *In adamantine chains and penal fire.*] "Adamantine," having the qualities of adamant; anything inflexible, or not to be broken, like the hardest iron or steel; "penal fire," *i.e.* fire kindled by vengeance, and inflicted as a punishment.

49. *Who durst defy, &c.*] *i. e.* inasmuch as he dared to defy. The relative is equivalent sometimes to "and he," and at other times to "because he," but without any difference in the verb, as is the case in Latin.

50. *Nine times the space, &c.*] There would have been an anachronism in saying "nine days and nights," even if the phrase had been otherwise equally good. Milton is referring to a period when day was not divided from night.

56. *Torments him.*] Why ought the verb to be in the *singular?*

57. *That witnessed huge affliction.*] "Witnessed" here means manifested or showed to others, not beheld in others.

59. *As far as Angels' ken.*] "Ken" is connected with the verb to *know*, and when used as a noun it always means "sight at a distance." "As far as Angel's ken," therefore, is as far as the sight of an angel, or with the apostrophe after the s, of angels can reach. I prefer calling *ken* a noun; but let it not be thought altogether absurd to consider it as a verb, for Dr. Johnson, whose merits as a verbal critic are allowed by all, so considers it, and

As one great furnace, flamed; yet from those flames
No light; but rather darkness visible
Served only to discover sights of woe,
Regions of sorrow, doleful shades, where peace
And rest can never dwell; hope never comes
That comes to all; but torture without end
Still urges, and a fiery deluge, fed
With ever-burning sulphur unconsumed.
Such place eternal Justice had prepared
For those rebellious; here their prison ordained
In utter darkness; and their portion set
As far removed from God and light of Heaven,
As from the centre thrice to th' utmost pole.
O how unlike the place from whence they fell!
There the companions of his fall, o'erwhelmed
With floods and whirlwinds of tempestuous fire,
He soon discerns, and, welt'ring by his side,
One next himself in power, and next in crime,
Long after known in Palestine, and named
Beëlzebub. To whom th' Arch enemy,
And thence in Heaven called Satan, with bold words

quotes this very line as his authority.

62. *Yet from those flames no light.*] As we are accustomed to associate pleasure with *light*, Milton takes care to correct this notion, that we may not suppose there was any source of comfort left to the "horrid crew." The "no light, but rather darkness visible," is a grand picture. Indistinct, of course, it must be, but we can *feel* it.

66—67. *Hope never comes that comes to all.*] Hope that comes to all men, even the most miserable, never comes to them. Milton, no doubt, had in his mind one of the sentences that Dante tells us was written over the gates of hell, "Put away hope all ye who enter here." The position of the relative *that* is objectionable; being too far off from its antecedent.

68. *Urges.*] *i. e.* pursues, so as to be hard upon; pursues with punishment.

70—74. *Such place eternal Justice.*] "To banish for ever into a local hell, whether in the air, or in the centre, or in that uttermost and bottomless gulf of chaos, deeper from holy bliss than the world's diameter multiplied." — *Doctrine and Discipline of Divorce.*

75. *O how unlike the place from whence they fell!*] Observe the climax here. The poet had laboured to express the horrible nature of the tortures that had been reserved for the fallen angels, and had enumerated circumstance after circumstance of the "dungeon horrible" where they were confined, attempting to produce that effect by iteration and accumulation of particulars which no single statement or simile would produce. But then, to condense all that had been said into the space of a single line, to drive the nail home, as it were, and clench it on the other side, he adds, "O how unlike the place from which they fell!" Nothing could be more impressive or magnificent. The force of contrast can no further go.

82. *And thence in Heaven called Satan.*] Satan is a Hebrew word transferred to the English. It is derived from a verb signifying "to lie in wait," "to oppose," "to be an adver-

Breaking the horrid silence, thus began.
"If thou beest he; but O, how fallen! how changed
From him who in the happy realms of light,
Clothed with transcendent brightness, didst outshine
Myriads though bright! If he whom mutual league,
United thoughts and counsels, equal hope
And hazard in the glorious enterprise,
Joined with me once, now misery hath joined
In equal ruin; into what pit thou seest,
From what height fallen; so much the stronger proved
He with his thunder: and till then who knew
The force of those dire arms? Yet not for those,
Nor what the potent victor in his rage
Can else inflict, do I repent, or change,
Though changed in outward lustre, that fixed mind,
And high disdain, from sense of injured merit,
That with the Mightiest raised me to contend,
And to the fierce contention brought along
Innumerable force of Spirits armed,
That durst dislike his reign, and, me preferring,
His utmost power with adverse power opposed
In dubious battle on the plains of Heaven,
And shook his throne. What though the field be lost?

sary." Hence the noun denotes an adversary or opposer. He is known under many names, but Satan and Devil are the chief. We have the latter appellation in all the European tongues, probably coming from a Greek word signifying to *traduce* or calumniate. and thus the Devil is emphatically "*the father of lies.*" The term *Satan* occurs in the Scriptures about forty times, and that of *Devil* fifty.

84—86. *If thou beest he, &c.*] There is considerable confusion in the construction of these lines. "Didst outshine," l. 86., cannot, I conceive, be legitimately accounted for. The relative refers to "him," and consequently ought to have the verb in the third person, not the second.

87. *If he whom, &c.*] More confusion. *He* ought to be *him*, as being under the regimen of "hath joined," l. 90. The natural order is, "If misery hath now joined in equal ruin him whom mutual league, &c. joined with me once." We might, to be sure, understand "*If thou beest*" he "whom mutual league;" but then the verb "hath joined" is without an object.

93. *He with his thunder.*] "There is great beauty in this expression. Satan disdains to utter the name of God, though he cannot but acknowledge his superiority."—Newton. This way of indicating a subject which you do not wish to name, is known by rhetoricians as a Euphemism.

101. *Innumerable force.*] "Force" in the sense of *multitude*, not as in l. 94., where it signifies *might* or *power*.

103—104. *His utmost power.*] A remark of Campbell's in his *Essay on English Poetry*, may be worth transcribing here. "Although Satan speaks of having 'put to proof his (Maker's) high supremacy, in dubious battle, on the plains of Heaven,' the expression, though finely characteristic of his blasphemous pride, does not prevent us from feeling that the battle cannot for a moment be dubious."

105. *What though the field be lost?*

All is not lost; th' unconquerable will,
And study of revenge, immortal hate,
And courage never to submit or yield,
And what is else not to be overcome;
That glory never shall his wrath or might
Extort from me. To bow and sue for grace
With suppliant knee, and deify his power,
Who from the terror of this arm so late
Doubted his empire; that were low indeed!
That were an ignominy and shame beneath
This downfall! since by fate the strength of Gods
And this empyreal substance cannot fail;
Since, through experience of this great event,
In arms not worse, in foresight much advanced,
We may with more successful hope resolve
To wage, by force or guile, eternal war,
Irreconcileable to our grand foe,
Who now triumphs, and in th' excess of joy,
Sole reigning, holds the tyranny of Heaven."

All is not lost.] Compare Tasso's *Recovery of Jerusalem*, by Fairfax, book iv., stanza xv.

"I grant we fell on the Phlegrean green,
Yet good our cause was, though our fortune nought;
For chance assisteth oft the ignobler part,
We lost the field, yet lost we not our heart."

109. *And what is else not to be overcome.*] *i.e.* and if there is anything else besides "unconquerable will, &c." which is not to be overcome. After enumerating four special things, he takes care to add a general clause that shall include any other quality. The Richardsons read the line with a mark of interrogation, "And what is else not to be overcome?" and add this explanation, "If this is not to be unsubdued, what is?" I think the former explanation preferable; but let the judicious reader choose for himself.

113. *From the terror of this arm, &c.*] *i.e.* terror inspired by it, not felt by it. The use of *this* is more vivid and emphatic than *my*. Vain boasting, of course; but not the less suitable to the character of Satan on that account.

117. *This empyreal substance.*] *i.e.* substance not gross like our bodies, but formed of the purest fire or light, and so (as he thinks) indestructible. The reasoning seems to be much the same as Bishop Butler brings forward in his "Analogy" at considerable length: "All presumption of death's being the destruction of living beings must go upon supposition that they are compounded; and so discerptible. But since, &c." In fact, Satan relies, as so many have done since, on the *immateriality* of the soul, as we call the "empyreal substance," as proof positive that "it cannot fail;" but it is difficult to conceive that anything called into existence by the *fiat* of omnipotence could not be annihilated by the same *fiat*. Whether it will be so, is quite another question.

120. *With more successful hope.*] *i.e.* with hope of more success.

124. *Tyranny of Heaven.*] Some idea of the hatred and contempt meant to be embodied in this phrase may be formed by the following account of the character of ancient tyrannies: "The Greeks had no abhorrence of kings; the descendant of a hero-race, ruling over a people whom his fathers had ruled from time immemorial, was no subject of obloquy, either with the people or with the

So spake th' apostate Angel, though in pain,
Vaunting aloud, but racked with deep despair:
And him thus answered soon his bold compeer.
"O, Prince, O Chief of many thronéd powers:
That led th' embattled Seraphim to war
Under thy conduct, and in dreadful deeds
Fearless, endangered Heaven's perpetual King,
And put to proof his high supremacy,
Whether upheld by strength, or chance, or fate;
Too well I see and rue the dire event,
That with sad overthrow and foul defeat
Hath lost us Heaven, and all this mighty host
In horrible destruction laid thus low,
As far as Gods and heavenly essences
Can perish: for the mind and spirit remains
Invincible, and vigour soon returns,

philosophers. But a *tyrant*, a man of low or ordinary birth, who by force or fraud had seated himself on the necks of his countrymen, to gorge each prevailing passion of his nature at their cost, with no principle but the interest of his own power — such a man was regarded as a wild beast that had broken into the fold of civilised society, and whom it was every one's right and duty by any means, or with any weapon, presently to destroy."—Arnold's *History of Rome*.

125. *So spake th' apostate Angel, though in pain, vaunting aloud.*] Talking boastfully and loudly so as to drown thought. He is not unlike the schoolboy in Blair's poem of *The Grave*, "who went whistling along to bear his courage up." *Apostate*, from two Greek words signifying "to stand away from," means a deserter — one who departs from a cause that he had once professed.

129. *That led th' embattled Seraphim to war, &c.*] Observe the structure *led*, not *ledst*. Beëlzebub is actuated by the same spirit of ambition and self-exaggeration as animates his leader, and he quietly puts in a claim for the "many throned powers" to be considered something more than mere followers in the war that had been waged against the Highest. He adds "under thy conduct," but that is to avoid giving offence. This side play is exquisite, and almost worthy of Shakspeare. Seraphim seem to be the highest order of angels. Cherubim are next in rank.

131. *Heaven's perpetual King.*] Not "eternal," because that would seem to admit that he reigned in his own right; but "perpetual," that he had ruled uninterruptedly, for want of one to challenge his authority. Ovid, Milton's favourite among Latin poets, uses the phrase "perpetuum carmen" in the sense of "*a connected or uninterrupted poem.*"

139. *For the mind and spirit remains invincible.*] We have here a slight violation of the first rule of syntax, that "two singular nouns joined by the conjunction *and* require a verb in the plural." The justification is, that the two nouns are nearly synonymous. Still it is a construction not to be imitated. Dr. Crombie has the following observations on this subject that are well worth attending to. "It was customary with the writers of antiquity, when the substantives were nearly synonymous, to employ a verb singular, as *mens, ratio et consilium in senibus est*,— understanding, reason, and prudence *is* in old men. In imitation of these, some

Though all our glory extinct, and happy state
Here swallowed up in endless misery.
But what if he, our Conqueror, (whom I now
Of force believe almighty, since no less
Than such could have o'erpowered such force as ours)
Have left us this our spirit and strength entire,
Strongly to suffer and support our pains,
That we may so suffice his vengeful ire,
Or do him mightier service as his thralls
By right of war, whate'er his business be,
Here in the heart of Hell to work in fire,
Or do his errands in the gloomy deep?
What can it then avail, though yet we feel
Strength undiminished, or eternal being,
To undergo eternal punishment?"
Whereto with speedy words th' Arch Fiend replied.
"Fallen Cherub! to be weak is miserable,
Doing or suffering: but of this be sure,
To do aught good never will be our task,
But ever to do ill our sole delight,
As being the contrary to his high will
Whom we resist. If then his providence
Out of our evil seek to bring forth good,
Our labour must be to pervert that end,
And out of good still to find means of evil;
Which oft-times may succeed, so as perhaps
Shall grieve him, if I fail not, and disturb

English authors have, in similar instances, employed a verb singular. I concur, however, with L. Murray in disapproving this phraseology. For either the terms are synonymous, or they are not. If their equivalence be admitted, all but one are redundant, and there is only one subject of discourse; only one term should therefore be retained, and a verb singular be joined with it. If they be not equivalent, there are as many distinct ideas as there are terms; and a plurality of subjects require (?) a plural verb."

157. *To be weak is miserable, doing or suffering.*] To be weak is miserable, *doing*, because there is no strength of execution; we toil and moil, and after all effect nothing: and *suffering*, because there is no power of endurance; whatever falls on us, falls with all its weight, as we have no spring of resistance. Longfellow — the sweet American poet of our own day — has adopted the idea in his poem, *On the Light of Stars*.

"O, fear not in a world like this,
And thou shalt know ere long,
Know how sublime a thing it is
To suffer and be strong."

Solomon had long ago remarked it as one of the characteristics of old age, that "the grasshopper is a burden" to it.

159. *To do aught good, &c.*] "Aught," in the sense of any thing, is preferable to "ought," because it is never used in any other sense, whereas "ought" is also used as an auxiliary verb.—See Campbell's *Philosophy of Rhetoric*.

167. *If I fail not.*] There is something inconsistent between the "I"

His inmost counsels from their destined aim.
But see! the angry Victor hath recalled
His ministers of vengeance and pursuit
Back to the gates of Heaven: the sulphurous hail,
Shot after us in storm, o'erblown, hath laid
The fiery surge, that from the precipice
Of Heaven received us falling; and the thunder,
Winged with red lightning and impetuous rage,
Perhaps hath spent his shafts, and ceases now
To bellow through the vast and boundless deep.
Let us not slip th' occasion, whether scorn,
Or satiate fury, yield it from our foe.
Seest thou yon dreary plain, forlorn and wild,
The seat of desolation, void of light,
Save what the glimmering of these livid flames
Casts pale and dreadful? Thither let us tend
From off the tossing of these fiery waves;
There rest, if any rest can harbour there;

here and l. 164., "*Our* labour, &c.;" but it is finely characteristic of the Devil's *egotism*. The clause might be considered as equivalent to the common phrase "if I am not mistaken;" but its more natural meaning is, "if I fail not to find means of evil."

176. *Hath spent his shafts.*] Milton very often determines the person of his pronoun with a tacit reference to the gender of the corresponding Latin word. Thus *his* in this line refers to thunder, which, according to our idiom, would properly be neuter, but the corresponding word in Latin, *tonitrus*, is masculine. Again in l. 592. of this same book he says, "His (Satan's) form had not lost all *her* original brightness," where he makes the pronoun feminine, because *forma* in Latin is so. In the same way, in l. 673., he uses *his*, referring to hill, because *collis* or *mons* is masculine in Latin. When he departs from this rule, it is in favour of the nature of the thing itself, irrespective of the word by which it is expressed; thus, in lines 351, 352, he says:

"A multitude, like which the populous North
Poured never from *her* frozen loins."

where the idea of "mother of nations," or "*officina gentium*," workshop of nations, evidently determines him to use the feminine gender. For an account of the populousness of ancient nations, see Hume's *Essays*.

177. *To bellow through the vast and boundless deep.*] "Bellow" is from the Sax. "bellan," *to roar like a bull*, and the whole line is highly expressive. The words, as mere words, give a certain idea of sound and space, and are here either of set purpose, or, with the unconscious felicity of high genius, made "an echo to the sense." On this line the Richardsons well remark, "Who that reads this, does not hear such thunder (as ?) he never conceived before?" Tennyson has used the same word as well as the word "boom" with great effect in his *Ode on the Death of the Duke of Wellington*, when, speaking of "the volleying cannon," he says—

"For many a time, in many a clime,
His captain's ear has heard them *boom*,
Bellowing victory, *bellowing* doom."

178. *Let us not slip the occasion.*] The full phrase would have been "Let us not *let* slip the occasion;" but Milton drops one *let*.

179. *Satiate fury.*] *i. e.* rage or fury that has obtained its object, or at any rate spent its force.

185. *There rest, &c.*] In reading,

And, re-assembling our afflicted Powers,
Consult how we may henceforth most offend
Our enemy; our own loss how repair;
How overcome this dire calamity;
What reinforcement we may gain from hope;
If not, what resolution from despair."
Thus Satan, talking to his nearest mate,
With head uplift above the wave, and eyes
That sparkling blazed; his other parts besides
Prone on the flood, extending long and large,
Lay floating many a rood; in bulk as huge
As whom the fables name of monstrous size,
Titanian, or Earth-born, that warred on Jove;
Briareos, or Typhon, whom the den
By ancient Tarsus held; or that sea-beast
Leviathan, which God of all his works
Created hugest that swim th' ocean stream:
Him, haply slumb'ring on the Norway foam,
The pilot of some small night-foundered skiff

put a strong emphasis on *there*, at the beginning of the line.

186—187. *Afflicted*, in the Latin sense of "cast down," "battered," "altogether put to rout;" and "*offend*," in the sense of "hurt by striking against," so as to vex and annoy, if not materially damage.

189. *Dire calamity.*] "Dire," ill-omened, portending evil. "Calamity," from the Latin word *calamus*, a reed, or stalk of corn, would mean, etymologically, the misfortune inflicted on the farmer by a storm which broke the stalks of corn, and so prevented it from ever ripening; but the word now means any kind of crushing misfortune. The phrase, "dire calamity," therefore, not merely includes present suffering, but indicates that "worse remains behind."

194. *His other parts besides, &c.*] These lines throw light upon the simile in Book II. l. 636., where Satan is compared to a fleet "hanging in the clouds."

198—200. *Titanian, or Earth-born, &c.*] Tarsus was an ancient city in Cilicia, famous, amongst other things, as the birth-place of the Apostle Paul. It was in Cilicia that Typhon — a monster with a hundred heads, fearful eyes, and terrible voices — dwelt in a cave, having been subdued by Jupiter. Briareus was one of the Titans. The war which Titan, along with his brethren and sons, waged against Saturn for the recovery of his kingdom, is known in mythology as the war of the Titans, and seems here to be confounded with the war of the giants against Jupiter. The Titans were the children of Uranus and Gaia — heaven and earth — and hence called "earth-born."

200—202. *Or that sea-beast, &c.*] "What a force of imagination is there in this last expression! What an idea it conveys of the size of that hugest of created beings, as if it shrunk up the ocean to a *stream*, and took up the sea in its nostrils as a very little thing!" — Hazlitt's *Lectures.* Line 202. has been objected to as inharmonious; but it is meant "to labour and move slow," in sympathy with the subject. The same sort of adaptation is visible in line 209., which by its great length and peculiar structure suggests the idea of immense size.

204. *Some small night-foundered skiff.*] Not "foundered," observe, but "night-foundered," that is, plunged i-

Deeming some island, oft, as seamen tell,
With fixed anchor in his scaly rind,
Moors by his side under the lee, while night
Invests the sea, and wished morn delays:
So stretched out, huge in length, the Arch Fiend lay,
Chained on the burning lake; nor ever thence
Had risen or heaved his head, but that the will
And high permission of all-ruling Heaven
Left him at large to his own dark designs,
That with reiterated crimes he might
Heap on himself damnation, while he sought
Evil to others; and, enraged, might see
How all his malice served but to bring forth
Infinite goodness, grace and mercy shown
On Man, by him seduced; but on himself
Treble confusion, wrath, and vengeance poured.
Forthwith upright he rears from off the pool
His mighty stature; on each hand the flames,
Driven backward, slope their pointing spires, and, rolled
In billows, leave i' th' midst a horrid vale.
Then with expanded wings he steers his flight
Aloft, incumbent on the dusky air,
That felt unusual weight; till on dry land
He lights, if it were land, that ever burned
With solid, as the lake with liquid, fire;
And such appeared in hue, as when the force
Of subterranean wind transports a hill
Torn from Pelorus, or the shattered side

night; or, as Hume says, "some little boat whose pilot dares not proceed in his course for fear of the dark night—a metaphor taken from a *foundered* horse that can go no further."

207. *Moors by his side under the lee.*] *Lee* is the sheltered side of a ship, or what is opposite to the weather side. When a ship is *under the lee* of the shore, the wind is blowing off shore; when she is *on a lee* shore, it is blowing on the land.—See the story of *Sinbad the Sailor*—first voyage—in the *Arabian Nights' Entertainments.*

207—208. *While night invests the sea, &c.*] While night covers the sea "as with a garment," and delays, or keeps back, the wished-for morning. "Delays" might be considered as an intransitive verb, in which case the latter clause would be equivalent to "the wished-for morning *lingers.*"

227. *Unusual weight* may mean weight to which it was not used, or greater weight than ordinary. Spenser has a passage in which the latter meaning is expressed, and of which this is possibly an adaptation.

"Then, with his waving wings displayed wyde,
Himselfe up high he lifted from the ground,
And with strong flight did forcibly divyde
The yielding ayre, which nigh too feeble found
Her flitting parts, and element unsound,
To beare so great a weight; he, cutting way
With his broad sayles, about him soared round," &c. &c.—*Faërie Queene*, book i. canto ii. st. 18.

232. *Pelorus* is the ancient name

Of thund'ring Ætna, whose combustible
And fuelled entrails, thence conceiving fire,
Sublimed with mineral fury, aid the winds,
And leave a singéd bottom all involved
With stench and smoke; such resting found the sole
Of unblest feet. Him followed his next mate,
Both glorying to have 'scaped the Stygian flood,
As gods, and by their own recovered strength,
Not by the suff'rance of supernal Power.
" Is this the region, this the soil, the clime,"
Said then the lost Archangel, " this the seat
That we must change for Heaven; this mournful gloom
For that celestial light? Be it so, since he,
Who now is Sovereign, can dispose and bid

of Cape Faro, the N.E. point of Sicily, and one of the three promontories which form the triangular figure of the island. Ætna, a volcanic mountain in the same island, is too well known to require any particular description.

235. *Aid the winds.*] *i. e.* go faster than the wind, and so push it before them. The reference to the winds is the more appropriate, as it was in this part of the world that they had their home, according to the ancient mythology.

236. *Involved with stench.*] "*With*" is not so common after "*involved*" as "*in.*"

239. *The Stygian flood.*] Styx is the name of the principal river of the nether world, round which it flows seven times. Cocytus is a branch of the Styx. "Escaped the Stygian flood" is, therefore, equivalent to "having got out of the nether regions."

242—270. *Is this the region, &c.*] "It is this image of mental energy, bearing up against the terrors of overwhelming power, which gives so strong a poetical effect to the description of Epicurus, in Lucretius; and also to the character of Satan as conceived by Milton. But in all these cases, the sublimity of energy, when carefully analysed, will be found to be merely relative; or, if I may use the expression, to be only a reflection from the sublimity of the Power to which it is opposed."—Stewart's *Philosophical Essays.*

246—247. *Since he who now is Sovereign can dispose and bid what shall be right.*] Of all ideas that can be entertained of God, this is the most unworthy, and yet some, among whom Hobbes occupies a chief place, have followed the heresy here propounded. Satan appears to put some stress on the word *Sovereign* (from Supremus, the highest), as if that could settle the question. But words must not be allowed to harden into things. The philosophy of the matter is briefly this:—It is not so much wrong to steal, because God has said "Thou shalt not steal," as that he has given the commandment because, anterior to all positive command, the thing is wrong in itself. Were it otherwise, we could conceive of God's reversing the moral law,—which is absurd. I might appeal to numerous passages in the writings of Cudworth, Barrow, and Butler, in confirmation of what I here advance, were this a fit place to do so; but I shall content myself with calling attention to what Dr. Thomas Brown, in his *Lectures on the Human Mind*, says on the subject:—"There is a principle of moral discrimination already existing in us, that, even when we conform our conduct to the divine will, is the very princi-

What shall be right: farthest from him is best;
Whom reason hath equalled, force hath made supreme
Above his equals. Farewell, happy fields,
Where joy for ever dwells! Hail, horrors! hail,
Infernal world! and thou, profoundest Hell,
Receive thy new possessor; one who brings
A mind not to be changed by place or time.
The mind is its own place, and in itself
Can make a Heaven of Hell, a Hell of Heaven.
What matter where, if I be still the same,
And what I should be, all but less than he
Whom thunder hath made greater? Here at least
We shall be free; th' Almighty hath not built
Here for his envy; will not drive us hence:
Here we may reign secure; and in my choice
To reign is worth ambition, though in Hell:
Better to reign in Hell, than serve in Heaven!

which we have felt the duty of this delightful conformity; and if there be no such principle in our nature, by which we discover the duty of the conformity, it is surely very evident that there can be no such duty to be felt, any more than there can be colour to the blind, or melody to the deaf."

248. *Whom reason hath equalled.*] "Whom" is here used as a compound relative for "him, whom reason hath," &c. Reason, in the sense of what is just and right.

251—260. *And thou, profoundest Hell, &c.*] These sentiments are what Bacon somewhere calls the *braveries, i. e.* boasts of the Stoics. *Here at least we shall be free*, is eminently characteristic of this sect. They were independent of external circumstances, and could be happy anywhere,—even in the brazen bull of Phalaris. Their wise man—"the faultless monster that the world ne'er saw"—was absolutely free. "His actions are determined by his free will, with a power as irresistible as that by which universal nature is guided and animated. In the one, no less than in the other, freedom and necessity are one!"—See Brande's *Dictionary*, "Stoics."

257. *All but less.*] There is no dignity to which the lost archangel does not think himself equal, though he must confess that he is less than God; but the difference is, that "thunder," mere brute force, as it were, has made him, *pro tanto*, his superior.

262. *To reign is worth ambition.*] *Ambition*, from *am*, round about, and *itum*, to go, means *love of power*, because, in Ancient Rome, candidates for any public office had to go about soliciting votes. "The highest honours and emoluments," says Isaac Taylor, "for which there are many competitors, and which are, therefore, watched and guarded by many eager, expectant eyes, are not, like the common goods of life, and which are the objects of industry, to be obtained in a straightforward course by whoever will take the trouble to seek them; but by such *a going round about* as shall escape the notice of others, until the aspirant has nearly attained his object."

263. *Better to reign in Hell, &c.*] This same idea has been traced to *Prometheus* in Æschylus, but it seems to me rather to be imitated from Cæsar's famous declaration. "There is a story that as Cæsar was crossing the Alps he passed by a small barbarian town

But wherefore let we then our faithful friends,
Th' associates and copartners of our loss,
Lie thus astonished on th' oblivious pool,
And call them not to share with us their part
In this unhappy mansion; or once more
With rallied arms to try what may be yet
Regained in Heaven, or what more lost in Hell?"
So Satan spake, and him Beëlzebub
Thus answered. "Leader of those armies bright,
Which but th' Omnipotent none could have foiled,
If once they hear that voice, their liveliest pledge
Of hope in fears and dangers, heard so oft
In worst extremes, and on the perilous edge
Of battle when it raged, in all assaults
Their surest signal, they will soon resume
New courage, and revive, though now they lie
Grovelling and prostrate on yon lake of fire,
As we erewhile, astounded and amazed;
No wonder, fallen such a pernicious height."
He scarce had ceased when the superior Fiend
Was moving toward the shore; his pond'rous shield,

which had very few inhabitants, and was a miserable place, on which his companions jocosely observed, They did not suppose there were any contests for honours in such a place as that, and struggles for the first rank and mutual jealousy of the chief persons: on which Cæsar earnestly remarked, 'I would rather be the first man here than the second at Rome.'" — PLUTARCH'S *Life of Cæsar, by* LONG. How different from the ambition of the Psalmist! "I had rather be a door-keeper in the house of my God, than to dwell in the tents of wickedness."

"Cromwell! I charge thee fling away ambition.
By that sin fell the angels; how can man, then,
The image of his Master, hope to win by't."
—SHAKSPEARE.

271. *And him Beëlzebub thus answered.*] From Matt. xii. 24. we know that Beëlzebub is the name assigned to the Prince of the devils, though Milton here assigns him the second rank. A great deal of (useless?) learning has been expended in determining whether the name ought to end with a *b* or an *l*; with what result the curious reader will see in KITTO'S *Cyclopædia*.

276. *On the perilous edge of battle.*] This is a Latinism, or rather the translation of the Latin word *aciês*; primarily, the sharp edge of any thing, *e. g.* a sword; secondarily, an army in battle array; and hence, thirdly, a battle simply.

281. *Astounded and amazed.*] "Astounded" is probably connected with the verb to stun.—See RICHARDSON. They were stunned, or rendered insensible by the fall, and, when they recovered consciousness, very much "amazed" to find themselves where they were.

282. *Height* is the objective case, *from* being understood after *fallen*. This construction is rather a favourite one with Milton. We have it again Book III. l. 14.: "Escaped the Stygian pool," and in many other places. "All words denoting measure or value, whether of time, space, or money, are capable of being put in

Ethereal temper, massy, large, and round,
Behind him cast; the broad circumference
Hung on his shoulders like the moon, whose orb
Through optic glass the Tuscan artist views
At evening from the top of Fesolé,
Or in Valdarno, to descry new lands,
Rivers, or mountains, on her spotty globe.
His spear (to equal which the tallest pine
Hewn on Norwegian hills, to be the mast
Of some great ammiral, were but a wand)

objective, a preposition being understood."—Connon's *Eng. Gram.* § 215.

"Pernicious" in the Latin sense of *destructive, ruinous, dangerous.*

285. *Ethereal temper.*] The preposition "of" seems to be understood here; *of ethereal temper:* shield is in the *nominative absolute.*

286—291. *The broad circumference.*] The Tuscan artist is Galileo; Fesolé, or, as it is more commonly written, Fiesolé, is a town in Tuscany, near Florence, on a steep hill (to which the name is also applied) commanding a fine view of Valdarno that is, the valley of the Arno. Observe the beauty of the words, as mere words, Fesolé and Valdarno. Milton had travelled in these parts in early manhood, and his sympathy with Galileo would make him anxious to transmit his memory to everlasting fame. In the noblest of all his prose works—*The Liberty of Unlicensed Printing*—referring to his stay in Florence, Milton says, "There it was that I found and visited the famous Galileo, grown old, a prisoner to the Inquisition, for thinking in astronomy otherwise than the Franciscan and Dominican licensers thought." I know not how it would look on canvas, but to the "mind's eye" there cannot be a finer picture than this interview between

The starry Galileo with his woes,

and young Milton, "the most accomplished Englishman that ever visited the classical shores of Italy." Milton's contempt of priestcraft, and its natural concomitant, tyranny, which was beginning to appear before he set out on his travels, was nothing lessened, we may be sure, from the converse he held with "the Tuscan artist," when he heard him recount the years of suffering he had endured for (such a crime!) "thinking in astronomy," which had been the study of his life, "otherwise" than a set of monks who were not bound to know that science, and who, in point of fact, knew little else—being, as Sallust says, *dediti ventri atque somno, indocti, incultique.*

291. *Her spotty globe.*] "Galileo's glass taught him to believe that the surface of this planet, far from being smooth and polished, as was generally taken for granted, really resembled our earth in its structure. He was able distinctly to trace on it the outlines of mountains and other inequalities, the summits of which reflected the rays of the sun before these reached the lower parts, and the sides of which, turned from his beams, lay buried in deep shadow."—Bethune's *Life of Galileo.*

292. *Spear* is in the objective, being under the regimen of "walked with." He walked with his spear (in comparison with which the loftiest pine, &c.), to enable him to support his uneasy steps, &c.—Compare Tasso's *Recovery of Jerusalem,* book iii. stanza xi.—

"Mast-great the spear was which the gallant bore,
That in his warlike pride he made to shake,
As winds tall cedars tops on mountains hoar," &c.

294. *Ammiral.*] "Amiralls, or Admiralls: much difference there is about the original of this word, whilst most

He walked with, to support uneasy steps
Over the burning marle; not like those steps
On Heaven's azure; and the torrid clime
Smote on him sore besides, vaulted with fire:
Nathless he so endured, till on the beach
Of that inflaméd sea he stood, and called
His legions, Angel-forms, who lay entranced
Thick as autumnal leaves that strow the brooks
In Vallombrosa, where th' Etrurian shades,
High over-arched, imbower; or scattered sedge
Afloat, when with fierce winds Orion armed
Hath vexed the Red-Sea coast, whose waves o'erthrew
Busiris and his Memphian chivalry,
While with perfidious hatred they pursued
The sojourners of Goshen, who beheld
From the safe shore their floating carcasses
And broken chariot wheels: so thick bestrown,
Abject and lost, lay these, covering the flood,
Under amazement of their hideous change.

probable their opinion, who make it of Eastern extraction, borrowed by the Christians from the Saracens. They derive it from Amir, in Arabic a *prince;* and *Halios*, Gr. belonging to the sea."—*Quoted by* RICHARDSON *from* FULLER.

299. *Nathless.*] *i. e.* Na-the-less, (Sax.) now, nevertheless.

303. *In Vallombrosa, &c.*] "Etruria" is the ancient name of the district in Italy corresponding to the modern Tuscany. *Vallombrosa* means the vale of shades, just as *Valparaiso* means the vale of paradise. Having mentioned Fiesolé and Valdarno, Milton loves to linger in the place, with what feelings the student will better judge after reading the following passage from a work called *Rome in the 19th Century*. The book is by a lady, but the sentiments are thoroughly *manly*, and such as Milton himself would have been pleased with. "We gazed with no common interest at the convent on its utmost summit, where our own Milton spent many weeks in retirement, and where he loved to meditate amidst the Etruscan ruins of its ancient city,

"At evening on the top of Fesole."

The long range of the snowy Apennines rose behind it, the glittering points of which seemed to pierce the bright blue sky; and the eye, pursuing in imagination the upward course of the Arno through the wanderings of its beautiful vale, seemed to penetrate into the deep secluded recesses of Vallombrosa, amidst whose ancient woods and haunted stream the muse once visited Milton in dreams of Paradise. The deep wintry snows of the Apennines at present barred all approach to the now-deserted convent; and we lamented that we were too late to see the autumnal beauty of 'the fallen leaf in Vallombrosa.' No spot of his native land recals our greatest poet so strongly to mind as the scenes in the vicinity of Florence, which he has consecrated in immortal verse; and the remembrance that Milton, in the days of his youthful enthusiasm, while yet the fair face of nature was open to his undarkened eye, had wandered in these delightful vales, felt all their enchantment, and drank inspiration from their beauty, gave them redoubled charms to our eyes."

304—311. *Orion.*] One of the constellations, represented by the figure of a man with a sword by his side. It was supposed by the ancients to be attended with stormy weather. The con-

He called so loud, that all the hollow deep
Of Hell resounded. "Princes, Potentates,
Warriors, the flower of Heaven, once yours, now lost,
If such astonishment as this can seize
Eternal Spirits: or have ye chosen this place
After the toil of battle to repose
Your wearied virtue, for the ease you find
To slumber here, as in the vales of Heaven?
Or in this abject posture have ye sworn
To adore the Conqueror? who now beholds
Cherub and Seraph rolling in the flood
With scattered arms and ensigns, till anon
His swift pursuers from Heaven gates discern
Th' advantage, and, descending, tread us down,
Thus drooping; or with linked thunder-bolts,
Transfix us to the bottom of this gulf.
Awake, arise, or be for ever fallen!"
They heard, and were abashed, and up they sprung
Upon the wing, as when men, wont to watch,
On duty sleeping found, by whom they dread,
Rouse and bestir themselves ere well awake.

stellation of Orion set at the beginning of November, when storms were frequent. Busiris and his Memphian chivalry are here put for Pharaoh and his host, who perished when pursuing the "sojourners of Goshen." The facts are too well known to require further elucidation.

314. *He called so loud, that all the hollow deep of Hell resounded.*] Observe the great preponderance of vowels and liquids. So far as language can represent sound, it is here effected in the most masterly manner. Only a poet with the fine musical ear of Milton could deliver himself of so many happy lines of this sort. The truth of the following criticism will force itself on any reader endowed with a moderately good musical ear at almost every page. "I imagine that there are more perfect examples in Milton of musical expression, or of an adaptation of the sound and movement of the verse to the meaning of the passage, than in all our other writers, whether of rhyme or blank verse, put together. * * * The sound of his lines is moulded into the expression of the sentiment, almost of the very image. They rise or fall, pause or hurry rapidly on, with exquisite art, but without the least trick or affectation, as the occasion seems to require."—Hazlitt's *Lectures on the English Poets.*

325. *Anon.*] Probably *in one* (instant), *i.e.* immediately; or, at any rate, soon, by and bye.

328. *Linked thunderbolts.*] Alluding to the mode in which Jupiter was usually represented in ancient statues and medals, brandishing thunderbolts bound together, which he is ready to hurl at the object of his displeasure. The reader will see a representation of Jupiter with his "linked thunderbolts" on the title page of Smith's *Classical Dictionary* (in one vol.).

331. *And were abashed.*] "The past participle and past tense of *abase* was anciently written *abaisit, abayschid;* whence the word *abash* appears to be formed, and is applied to the feelings of those who are *abased,* depressed, disgraced, humbled."—Richardson's *Dictionary.*

Nor did they not perceive the evil plight
In which they were, or the fierce pains not feel;
Yet to their general's voice they soon obeyed
Innumerable. As when the potent rod
Of Amram's son, in Egypt's evil day,
Waved round the coast, up called a pitchy cloud
Of locusts, warping on the eastern wind,
That o'er the realm of impious Pharaoh hung,
Like night, and darkened all the land of Nile:
So numberless were those bad Angels seen,
Hovering on wing, under the cope of Hell,
'Twixt upper, nether, and surrounding fires;
Till, at a signal given, the up-lifted spear
Of their great Sultan waving to direct
Their course, in even balance down they light
On the firm brimstone, and fill all the plain;
A multitude, like which the populous north

335—336. *Nor did they not perceive.*] Here we have a double instance of what is called the double negative. It is equivalent to saying "they perceived *well* the evil plight in which they were, and felt *keenly* the fierce pains to which they were now subjected. The word *plight* is from a Saxon word signifying to *pledge;* and as that which is pledged or plighted, or staked as security, is put in a state of risk or hazard, so *plight* comes to be synonymous with danger.

338. *As when the potent rod of Amram's son, &c.*] "As words convey but a faint and obscure notion of great numbers, a poet, to give a lively notion of the object he describes with regard to number, does well to compare it to what is familiar and commonly known. Thus Homer compares the Grecian army in point of number to a swarm of bees: in another passage he compares it to that profusion of leaves and flowers which appear in the spring, or of insects in a summer's evening: and Milton,

"'—As when the potent rod
Of Amram's son, in Egypt's evil day,' &c. &c.

Such comparisons have, by some writers, been condemned for the lowness of the images introduced; but surely without reason; for, with regard to numbers, they put the principal subject in a strong light."—Home's *Elements of Criticism.*

341. *Warping on the eastern wind.*] To warp is originally a sea phrase, meaning to move crookedly, and hence to work forward with difficulty and by slow degrees. Thomson has used the same word in a similar case —

"For oft engendered by the hazy North,
Myriads on myriads, insect armies *warp*
Keen in the poisoned breeze."

343. *The land of Nile.*] Egypt is properly so called, as without the Nile the country would be a desert.

348. *Their great Sultan.*] Sultan is a Turkish title from an Arabic word signifying *mighty.* Various Mohammedan princes receive the title of Sultan, but the grand or great Sultan is the ruler of Turkey. The title is here unceremoniously transferred to Satan.

351—355. *A multitude, like which, &c.*] The influence of association on our notions concerning language is still more strongly exemplified in poetry than in prose. As it is one great object of the poet, in his serious productions, to elevate the imagination of his readers above the grossness of sensible objects, and the vulgarity of common life, it becomes peculiarly

Poured never from her frozen loins, to pass
Rhene or the Danaw, when her barbarous sons
Came like a deluge on the south, and spread
Beneath Gibraltar to the Libyan sands.
Forthwith from every squadron and each band
The heads and leaders thither haste where stood
Their great commander: Godlike shapes and forms
Excelling human, princely Dignities,
And Powers that erst in Heaven sat on thrones;
Though of their names in heavenly records now
Be no memorial, blotted out and rased
By their rebellion from the book of life.
Nor had they yet among the sons of Eve
Got them new names; till, wand'ring o'er the earth,
Through God's high sufferance for the trial of man,
By falsities and lies the greatest part
Of mankind they corrupted to forsake
God their Creator, and the invisible
Glory of him that made them to transform
Oft to the image of a brute, adorned
With gay religions, full of pomp and gold,
And Devils to adore for Deities:
Then were they known to men by various names,
And various idols through the Heathen world.

necessary for him to reject the use of all words and phrases which are trivial and hackneyed. Among those which are equally pure and equally perspicuous, he, in general, finds it expedient to adopt that which is the least common. Milton prefers the words Rhene and Danaw, to the more common words Rhine and Danube.

"A multitude, like which the populous North
Poured never from her frozen loins, to pass
Rhene or the Danaw."

In the following line —

"Things unattempted yet in prose or rhyme"—

how much more suitable to the poetical style does the expression appear, than if the author had said

"Things unattempted yet in prose or verse."

In another passage, where, for the sake of variety, he has made use of the last phrase, he adds an epithet, to remove it a little from the familiarity of ordinary discourse, "in prose or numerous verse." —Stewart's *Elements, &c.*

I have already referred to Hume's *Essays* on the "populousness of ancient nations;" but the student will also find some remarks on the subject in Robertson's *Progress of Society in Europe*, and in Gibbon's *Decline and Fall* — works more likely to fall in his way.

355. *Libya* is the ancient name of Africa, more especially of the north coast between the Mediterranean and the Sahara, north and south, and Egypt and the Gulf of Sidra, east and west. *Gibraltar* derives its name (Gib-el-Tarik, mountain of Tarik) from its Moorish founder, Tarik or Tarif, who lived early in the 8th century.

360. *Erst.*] "Ere" is a Saxon particle, signifying "before," and its superlative is er-est, contracted *erst*, first, at first, formerly. The word is obsolete except in poetry.

363. *The book of life.*] There is a difference of opinion as to whether the correct reading here is "book"

Say, Muse, their names then known, who first, who last,
Roused from the slumber, on that fiery couch,
At their great emperor's call, as next in worth
Came singly where he stood on the bare strand,
While the promiscuous crowd stood yet aloof.
The chief were those who, from the pit of Hell
Roaming to seek their prey on earth, durst fix
Their seats long after next the seat of God,
Their altars by his altar; Gods adored
Among the nations round; and durst abide
Jehovah thund'ring out of Sion, throned
Between the Cherubim: yea, often placed
Within his sanctuary itself their shrines,
Abominations; and with cursed things
His holy rites and solemn feasts profaned,
And with their darkness durst affront his light.
First Moloch, horrid king, besmeared with blood
Of human sacrifice, and parents' tears;

or "books." Mr. Stebbing, following Newton, prefers *books*, "to answer better, as he says, to the plural *records*, used before, and to the immense number of angels." This seems a very small counting-house view of the matter. The singular is much more appropriate and dignified. Besides, in Rev. iii. 5., we read, "I will not blot his name out of the *book* of life;" and it is not Milton's way to depart from the text of Scripture, unless there be some weighty reason for the change.

376. *Say, Muse, their names then known, &c.*] "The subject of *Paradise Lost* was the origin of evil—an era in existence — an event more than all others dividing past from future time — an isthmus in the ocean of eternity. The theme was in its nature connected with everything important in the circumstances of human history; and amidst these circumstances, Milton saw that the fables of Paganism were too important and poetical to be omitted. As a Christian, he was entitled wholly to neglect them; but as a poet, he chose to treat them, not as dreams of the human mind, but as the delusions of infernal existences. Thus anticipating a beautiful propriety for all classical allusions, thus connecting and reconciling the co-existence of fable and of truth, and thus identifying the fallen angels with the deities of "gay religions, full of pomp and gold," he yoked the heathen mythology in triumph to his subject, and clothed himself in the spoils of superstition." —Campbell's *Essay on Eng. Poetry.*

385. *Abide.*] *i. e.* stand in the face of, and bear up against. "The day of the Lord is great and very terrible; and who can *abide* it."—Joel ii. 11.

391. *Affront.*] *i. e.* to stand front to front, so as to oppose, like two hostile armies. "Abide," in l. 385., has much the same meaning as "affront" here. See Ezek. xliii. 7, 8.

392. *Moloch*, or "Melech, is chiefly found in the Old Testament as the national god of the Ammonites, to whom children were sacrificed by fire. There is some difficulty in ascertaining at what period the Israelites became acquainted with this idolatry, yet it is probable that it was before the time of Solomon, the date usually assigned for its introduction. It is, however, for the first time directly stated that Solomon created a high-place for Molech on the Mount of Olives (1 Kings, xi. 7.); and

Though for the noise of drums and timbrels loud
Their children's cries unheard, that passed through fire
To his grim idol. Him the Ammonite
Worshipped in Rabba and her wat'ry plain,
In Argob and in Basan, to the stream
Of utmost Arnon. Nor content with such
Audacious neighbourhood, the wisest heart
Of Solomon he led by fraud to build
His temple right against the temple of God,
On that opprobrious hill; and made his grove,
The pleasant valley of Hinnom, Tophet thence
And black Gehenna called, the type of Hell.
Next Chemos, th' obscene dread of Moab's sons,
From Aroer to Nebo, and the wild
Of southmost Abarim; in Hesebon
And Horonaim, Seon's realm, beyond
The flowery dale of Sibma clad with vines,
And Elëalé to th' Asphaltic pool.

from that period his worship continued uninterruptedly there, or in Tophet, in the valley of Hinnom, until Josiah defiled both places (2 Kings, xxiii. 10. 13.). Jehoahaz, however, the son and successor of Josiah, again 'did evil in the sight of Jehovah, according to all that his fathers had done' (2 Kings, xxiii. 32.). The same broad condemnation is made against the succeeding kings, Jehoiakim, Jehoiachin, and Zedekiah; and Ezekiel, writing during the Captivity, says: 'Do you, by offering your gifts, and by making your sons pass through the fire, pollute yourselves with all your idols until this day, and shall I be inquired of by you?' (xx. 31.). After the restoration, all traces of this idolatry disappear."—See Kitto's *Cyclopædia*.

394. *For the noise.*] *i.e.* on account of the noise.

404—405. *Tophet* (Jer. vii. 31.) was a place in the valley of the sons of Hinnom, below Jerusalem, and a little south-east of the city, in which the Canaanites, and afterwards the Israelites, offered their children to Moloch. Josiah defiled this place, to prevent the use of it for such abominations. A perpetual fire is supposed to have been kept there to consume the refuse materials gathered from the city, the bodies of such animals as died, and other decaying substances; hence, under the name of Gehenna, it became a fit emblem of hell. Tophet and Gehenna are frequently mentioned in the Scriptures, with various references to the abominations perpetrated there.—Hughes' *Scripture Geography*.

406. *Chemos*, or Chemosh, is the name of a national god of the Moabites (1 Kings, xi. 7.; 2 Kings, xxiii. 13.; Jer. xlviii. 7.). who are for this reason called the "people of Chemosh" (in Num. xxi. 29.); and of the Ammonites (Judg. xi. 24.), whose worship was introduced by Solomon among the Israelites (1 Kings, xi. 7.). No etymology of the name which has been proposed, and no attempt which has been made to identify this god with others whose attributes are better known, are sufficiently plausible to deserve particular notice.

411. *Elēalé*, or Elealeh, is a town of the Reubenites, east of the Jordan (Num. xxxii. 3. 37.); but which is named by the prophets as a city of the

Peor his other name, when he enticed
Israel in Sittim on their march from Nile
To do him wanton rites, which cost them woe.
Yet thence his lustful orgies he enlarged
Ev'n to that hill of scandal, by the grove
Of Moloch homicide; lust hard by hate;
Till good Josiah drove them thence to Hell.
With these came they, who, from the bord'ring flood
Of old Euphrates to the brook that parts
Egypt from Syrian ground, had general names
Of Baälim and Ashtaroth; those male,
These feminine. For Spirits when they please
Can either sex assume, or both; so soft
And uncompounded is their essence pure;
Not tied or manacled with joint or limb,

Moabites (Isa. xv. 4.; xvi. 9.; Jer. xlviii. 34.). It is usually mentioned along with Heshbon; and, accordingly, travellers find in the neighbourhood of that city a ruined place, bearing the name of El Aal, which, doubtless, represents Elealeh. It stands upon the summit of a hill, and takes its name from its situation, Aal meaning "high." It commands the whole plain, and the view from it is very extensive. It is about a mile and a quarter north-east of Heshbon. "The Asphaltic pool" is the Dead Sea, one of its names being *Asphaltites*, from the asphaltum or bituminous matter that it produces.

414. *Which cost them woe.*] The Israelites worshipped Chemos in Sittim, and committed whoredom with the daughters of Moab; for which there died of the plague (Numb. xxv. 9.) "twenty and four thousand" — the woe here referred to. His high places were adjoining those of Moloch on the Mount of Olives, here called *the hill of scandal*, as before (l. 403.) *that opprobrious hill.* Solomon built "an high place" for Chemos and Moloch, but the good Josiah brake their images in pieces.

415. *Orgies.*] Properly the frantic rites of Bacchus, and hence nocturnal rites or revelry of any sort. Facciolati gives three or four probable derivations of the word, but the etymology most generally received is the Greek word ὀργη, *anger* or *fury*, from the rage which the devotees either felt or feigned, in the performance of their peculiar ceremonies. The word *ceremoniæ*, by the way, is the Latin term corresponding to the Greek ὄργια.

417. *Lust hard by hate.*] Let no one suppose that this is said for the mere purpose of poetic effect. It corresponds with a well-known fact in human nature. All the lower feelings of the mind sympathise with, *i.e.* act and react on each other. From the phrenologists we learn that the organ which in its abuse brings forth "lust," underlies a whole group — combativeness, destructiveness, and secretiveness — of organs, that issue out in "envy, *hatred*, and malice," if not duly restrained. The moral fact is certain; let the physiological theory stand as it may.

420. *Of old Euphrates, &c.*] The Euphrates is undoubtedly one of the rivers that have been longest known, and therefore properly called "old." It is mentioned in the second chapter of Genesis. The brook referred to is probably *Besor*—a winter stream that flows into the Mediterranean, to the south of Gaza.

426. *Manacles* are chains for the hands; *fetters*, for the feet.

Nor founded on the brittle strength of bones,
Like cumbrous flesh; but, in what shape they choose,
Dilated or condensed, bright or obscure,
Can execute their airy purposes,
And works of love or enmity fulfil.
For those the race of Israel oft forsook
Their living strength, and unfrequented left
His righteous altar, bowing lowly down
To bestial Gods; for which their heads as low
Bowed down in battle, sunk before the spear
Of despicable foes. With these in troop
Came Astoreth, whom the Phœnicians called
Astarte, queen of Heaven, with crescent horns;
To whose bright image nightly by the moon
Sidonian virgins paid their vows and songs,
In Sion also not unsung, where stood

430. *Can execute their airy purposes.*] Observe the lightness of this line, as compared with three or four that go before it. The word *airy* has much the same effect in lightening the verse in l. 741. Book III. These two lines, 430—431., smack very much of "our sage and serious poet Spenser."

433. *Their living strength.*] To *forsake is* to cease to seek. "Seek the Lord and his *strength*; seek his face evermore."—Psalm cv. 4.

435—437. *For which their heads as low.*] This is a favourite doctrine with Milton, and not without reason. He has given it with poetic glow in one of the most interesting of his prose works. "Know that to be free, is the same thing as to be pious, to be wise, to be temperate and just, to be frugal and abstinent, and lastly, to be magnanimous and brave; so, to be the opposite of all these, is the same as to be a slave; and it usually happens, by the appointment, and, as it were, retributive justice of the Deity, that the people which cannot govern themselves and moderate their passions, but crouch under the slavery of their lusts, should be delivered up to the sway of those whom they abhor, and made to submit to an involuntary servitude."—*Second Defence of the People of England.*

438. *Ashtaroth*, or Astoreth, is the name of a goddess of the Sidonians (1 Kings, xi. 5. 33.), and also of the Philistines (1 Sam. xxxi. 10.), whose worship was introduced among the Israelites during the period of the judges (Judg. ii. 13.; 1 Sam. vii. 4.), was celebrated by Solomon himself (1 Kings, xi. 5.), and was finally put down by Josiah (2 Kings, xxiii. 13.). She is frequently mentioned in connection with Baal, as the corresponding female divinity (Judg. ii. 13.); and from the addition of the words "and all the host of heaven," in 2 Kings, xxiii. 4., it is probable that she represented one of the celestial bodies. There is also reason to believe that she is meant by the "queen of heaven," in Jer. vii. 18.; xliv. 17., whose worship is there said to have been solemnised by burning incense, pouring libations, and offering cakes. Further, by comparing the two passages, 2 Kings, xxiii. 4., and Jer. viii. 2., which last speaks of the "sun and moon, and all the host of heaven, whom they served," we may conclude that the moon was worshipped under the names of queen of heaven and of Ashtoreth, provided the connection between these titles is established. This constitutes nearly the sum of all the indications in the Old Testament concerning Ashtoreth. —Kitto's *Cyclopædia.*

Her temple on th' offensive mountain, built
By that uxorious king, whose heart, though large,
Beguiled by fair idolatresses, fell
To idols foul. Thammuz came next behind,
Whose annual wound in Lebanon allured
The Syrian damsels to lament his fate
In amorous ditties all a summer's day,
While smooth Adonis from his native rock
Ran purple to the sea, supposed with blood
Of Thammuz yearly wounded: the love-tale
Infected Sion's daughters with like heat;
Whose wanton passions in the sacred porch
Ezekiel saw, when, by the vision led,
His eye surveyed the dark idolatries
Of alienated Judah. Next came one
Who mourned in earnest, when the captive ark
Maimed his brute image, head and hands lopt off
In his own temple, on the grunsel edge,
Where he fell flat, and shamed his worshippers;
Dagon his name, sea-monster, upward man
And downward fish: yet had his temple high

446—457. *Thammuz*, or Tammuz, a Syrian deity, for whom the Hebrew idolatresses were accustomed to hold an annual lamentation (Ezek. viii. 14.). This idol was the same with the Phœnician Adon or Adonis, and the feast itself such as they celebrated. Silvestre de Sacy thinks that the name Tammuz was of foreign origin, and probably Egyptian, as well as the god by whom it was borne. In fact, it would probably not be difficult to identify him with Osiris, from whose worship his differed only in accessories. The feast held in honour of Tammuz was solstitial, and commenced with the new moon of July, in the month also called Tammuz. It consisted of two parts, the one consecrated to lamentation, and the other to joy. In the days of grief, they mourned the disappearance of the god, and the days of gladness celebrated his discovery and return. Thammuz, or Adonis, is also the name of a river in Phœnicia, on the banks of which the youth is supposed to have been killed. At certain seasons of the year the river acquires a red colour by the rains washing up particles of red earth. This was supposed to be in sympathy for the death of Adonis, and the season was observed as a festival.—See Kitto and Brande.

460. *Grunsel edge.*] *i. e.* groundsel edge—the threshold of the gate of the temple.

462. *Dagon* is the name of the national god of the Philistines, at Gaza and Ashdod. The idol appears to have had the body of a fish, with the head and hands of a man. "The origin, attributes, and even the sex of this divinity, are all wrapt in the most profound obscurity; but the sacred writers agree in assigning to him such a degree of authority as must place him on a level with the Jupiter of the Greeks and Romans. The reverence in which he was held by the Philistines, and the remarkable circumstances attending his downfall, will be found fully detailed in Judges, chap. xvi., and 1 Samuel, chap. v."—Brande's *Dictionary*, &c.

Reared in Azotus, dreaded through the coast
Of Palestine, in Gath and Ascalon,
And Accaron and Gaza's frontier bounds.
Him followed Rimmon, whose delightful seat
Was fair Damascus on the fertile banks
Of Abbana and Pharphar, lucid streams.
He also against the house of God was bold:
A leper once he lost, and gained a king,
Ahaz, his sottish conqueror, whom he drew
God's altar to disparage, and displace
For one of Syrian mode, whereon to burn
His odious offerings, and adore the Gods

464. *Azotus* is the Ashdod of Scripture. The city was assigned to the tribe of Judah in the division of the Promised Land, but occupied by the Philistines, and reckoned as one of their five principal cities, where was the chief seat of the worship of Dagon. *Gath*, another of the same, not far from Azotus. *Gaza* is celebrated for the exploit recorded of Samson (Judg. xvi. 1—3.), "who took the doors of the gate and the two posts, and went away with them, bar and all, and carried them up to the top of a hill that is before Hebron." The Philistines afterwards took Samson, and put out his eyes, and brought him to Gaza, and bound him with fetters of brass, and he did grind in the prison-house; he, however, pulled down the temple of Dagon, god of the Philistines, and slew, together with himself, "all the lords of the Philistines," besides men and women. —Kitto. It is on this subject that Milton has founded his noble tragedy of *Samson Agonistes* — one of his latest productions, but still characterised by the fervour of his genius. The other cities, Ascalon and Accaron, or Ekron, are all in the same district, and need not be here more particularly described.

467. *Whose delightful seat was fair Damascus, &c.*] Damascus (the Dammesek of Scripture) is at the foot of the range of Anti-Libanus, in a beautiful and extensive plain, watered by the Bardines, or Chrysorrhoas, and its branches. This river is thought to be the Parphar of the Bible. Damascus is one of the most ancient cities in the world, and existed as early as the days of Abraham; and though often taken and devastated, it has always risen again and flourished. Under Diocletian, several manufactories of arms were established here; and it is probable that the high reputation to which it afterwards attained for its sword-blades may have had its first foundations laid in this arrangement of the Roman emperor. Damascus was also made at this time a general depôt for munitions of war, and a military post against the inroads of the eastern nations. Under Julian it became a magnificent city; and in the seventh century it was for some time the seat of the caliphs. All modern travellers speak of its delightful situation. The natives call it Es-Sham, or Syria, according to the practice of designating the chief town by the name of the country itself.—Hughes's *Scripture Geography*.

"Milton's learning has all the effect of intuition. He describes objects of which he could only have read in books with the vividness of actual observation. His imagination has the force of nature. He makes words tell as pictures.

'Him followed Rimmon, whose delightful seat
Was fair Damascus, on the fertile banks
Of Abbana and Pharphar, lucid streams.'

The word *lucid* here gives to the idea all the sparkling effect of the most perfect landscape." —Hazlitt's *Lectures on the English Poets*.

Whom he had vanquished. After these appeared
A crew, who, under names of old renown,
Osiris, Iris, Orus, and their train,
With monstrous shapes and sorceries abused
Fanatic Egypt and her priests, to seek
Their wand'ring Gods, disguised in brutish forms
Rather than human. Nor did Israel 'scape
Th' infection, when their borrowed gold composed
The calf in Oreb; and the rebel king
Doubled that sin in Bethel and in Dan,
Likening his Maker to the grazéd ox,
Jehovah, who in one night, when he passed
From Egypt marching, equalled with one stroke
Both her first-born and all her bleating Gods.
Belial came last, than whom a Spirit more lewd
Fell not from Heaven, or more gross to love

478. *Osiris* was the great Egyptian divinity, and husband of Isis. He was venerated under the forms of the sacred bulls, Apis and Mnevis, or as a human figure with a bull's head, distinguished by the name of Apis-Osiris. *Isis* was the goddess of the earth, which the Egyptians called their mother, and she and Osiris were the only divinities that were worshipped by all the Egyptians. *Orus*, or Horus, the son of these two, was another of the gods of Egypt; and from the great number of them, and their horrid figures, Milton applies the term "fanatic" to Egypt—the word, coming from *fanum*, a temple, means one who frequents temples unnecessarily. Facciolati, under the word *fanaticus*, says, "Proprie dicebatur de iis, qui circa fana bacchari et vaticinari solent."

490. *Belial came last.*] In processions the *last* place is the place of honour, and Belial's rank among the fallen angels, as well as his pre-eminence in wickedness,—he loved vice for itself,—entitles him to occupy it. Belial is formed from two Hebrew words, meaning *nothingness* or *not*, and *utility* or *advantage*. Hence Belial means a wicked, worthless, and unprofitable fellow. A man of Belial, or a son of Belial, a daughter of Belial, means, in the Bible, a wicked person, and is so used by Milton in l. 501 Belial, if emphatically used, means the worst of spirits. Thus, in that passage, "What concord hath Christ with Belial?"—2 Cor. vi. 15.

Than whom.] "Than" is generally a conjunction, and in this case it will take a nominative or objective after it indifferently, but with a difference of meaning, as in the sentences, "The king loves him better than *me*," and "the king loves him better than *I*." But unless "than" be allowed to be a preposition here, I know not how *whom* can be accounted for. Shakspeare is indefensibly wrong in his use of "than" with an *objective* after it, in the following passage:—

"Know you before whom you are, Sir?"
"Ay, better *than him* I am before, knows me."

Lewd.] "That 'lewd' which meant, at one time, no more than 'lay' or unlearned,—the lewd people, the unlearned people,—should signify the sinful, the vicious, is not a little worthy of note. How forcibly are we reminded here of that saying of the Pharisees of old: "This people which knoweth not the law, is accursed." How much of their spirit must have been at work before the word could have acquired this secondary meaning!"—Trench's *Study of Words*.

Vice for itself: to him no temple stood,
Or altar smoked; yet who more oft than he
In temples and at altars, when the priest
Turns atheist, as did Eli's sons, who filled
With lust and violence the house of God?
In courts and palaces he also reigns,
And in luxurious cities, where the noise
Of riot ascends above their loftiest towers,
And injury and outrage; and, when night
Darkens the streets, then wander forth the sons
Of Belial, flown with insolence and wine.
Witness the streets of Sodom, and that night
In Gibeah, when the hospitable door
Exposed a matron to avoid worse rape.
These were the prime in order and in might;
The rest were long to tell, though far renowned;
Th' Ionian Gods, of Javan's issue held
Gods, yet confessed later than Heaven and Earth,
Their boasted parents: Titan, Heaven's first-born,
With his enormous brood, and birthright seized
By younger Saturn; he from mightier Jove
His own and Rhea's son like measure found;
So Jove usurping reigned: these first in Crete
And Ida known, thence on the snowy top

493. *Yet who more oft than he.*] *i. e.* yet who *is* more oft than he in, &c.

501. *Then wander forth the sons of Belial.*] To understand this allusion, and the few following lines, let the student read the 19th and 20th chaps. of Judges. They display a fearful state of society, and cannot be read without a feeling of horror.

502. *Flown with insolence and wine.*] "Flown" seems here to be used in the sense of "flushed" or "overflowing," or "having too much of;" and "insolence" in its Latin sense of *lust* or carnal desire, as opposed to "continentia," the proper restraint of one's passions.

508—521. *The Ionian Gods, &c.*] "*Javan*, the fourth son of Japhet and grandson of Noah (Gen. x.), is supposed to have settled in the south-west part of Asia Minor, about Ionia. His descendants were the Ionians and Grecians, and the principal of their gods were *Heaven* and *Earth*: *Titan* was their eldest son; he was father of the Giants, and his empire was seized by his younger brother *Saturn*, as *Saturn's* was by Jupiter, son of Saturn and Rhea. These first were known in the island *Crete*, now Candia, in which is Mount *Ida*, where Jupiter is said to have been born; thence passed over into Greece, and resided on Mount *Olympus*, in Thessaly, which mountain afterwards became the name of Heaven among their worshippers; or on the *Delphian cliff*, Parnassus, whereon was seated the city Delphi, famous for the temple and oracle of Apollo; *or in Dodona*, a city and wood (in Epirus) sacred to Jupiter; *and through all the bounds of Doric land*, *i.e.* of Greece, of which Doris was a part; *or fled over Adria*, the Adriatic, *to the Hesperian fields*, to Italy; and *o'er the Celtic*, France, and the other countries overrun by the Celts; *roamed the utmost isles*, Great Britain, Ireland, the Orkneys, Thule or Iceland, *ultima Thule*, as it is called, the utmost boundary of the world."—Newton.

Of cold Olympus ruled the middle air,
Their highest Heaven; or on the Delphian cliff,
Or in Dodona, and through all the bounds
Of Doric land; or who with Saturn old
Fled over Adria to th' Hesperian fields,
And o'er the Celtic roamed the utmost isles.
All these and more came flocking; but with looks
Downcast and damp; yet, such wherein appeared
Obscure some glimpse of joy, to have found their chief
Not in despair, to have found themselves not lost
In loss itself; which on his count'nance cast
Like doubtful hue: but he, his wonted pride
Soon recollecting, with high words, that bore
Semblance of worth, not substance, gently raised
Their fainting courage, and dispelled their fears.
Then straight commands, that, at the warlike sound
Of trumpets loud and clarions, be upreared
His mighty standard; that proud honour claimed
Azazel as his right, a Cherub tall;
Who forthwith from the glittering staff unfurled
Th' imperial ensign, which, full high advanced,
Shone like a meteor streaming to the wind,
With gems and golden lustre rich emblazed,
Seraphic arms and trophies; all the while
Sonorous metal blowing martial sounds:

522—526. *All these and more, &c.*] Compare FAIRFAX's *Tasso*, book xi. stanza lxxvii.:—

"Their sovereign's voice his hardy people knew,
And his loud cries that cheered each fearful heart;
Whereat new strength they took, and courage new,
And to the fierce assault again they start."

527. *But he, his wonted pride, &c.*] *Recollecting* is here used in the literal sense of "gathering together," not in the sense of remembering. "The description of Azazel's stature, and the infernal standard which he unfurls, as also of that ghastly light by which the fiends appear to one another in their place of torments, are wonderfully poetical. Such are the shout of the whole host of fallen angels, when drawn up in battle array; the review which the leader makes of the infernal army; the flash of light which appeared upon the drawing of their swords; the sudden production of Pandæmonium, and the artificial illumination made in it."—ADDISON.

531. *Then straight commands, &c.*] "The array of the fallen angels in hell, the unfurling of the standard of Satan, and the march of his troops; all this human pomp and circumstance of war — all this is overwhelming magic and illusion. The imagination is taken by surprise."—CAMPBELL'S *Essay on English Poetry.*

540. *Sonorous metal blowing martial sounds.*] Metal is in the *nominative absolute*. Strength is the muscle of verse, and shows itself in the number and force of the marked syllables:

"Sonórous métal blowing mártial sounds."

And again:

"Behémoth, biggest born of earth, upheaved
His vástness."

At which the universal host up sent
A shout, that tore Hell's concave, and beyond
Frighted the reign of Chaos and old Night.
All in a moment through the gloom were seen
Ten thousand banners rise into the air,
With orient colours waving: with them rose
A forest huge of spears; and thronging helms
Appeared, and serried shields in thick array,
Of depth immeasurable: anon they move
In perfect phalanx to the Dorian mood
Of flutes and soft recorders; such as raised
To height of noblest temper heroes old
Arming to battle; and, instead of rage,
Deliberate valour breathed, firm, and unmoved
With dread of death, to flight or foul retreat;
Nor wanting power to mitigate and swage
With solemn touches, troubled thoughts, and chase
Anguish, and doubt, and fear, and sorrow, and pain,
From mortal or immortal minds. Thus they,
Breathing united force, with fixéd thought
Moved on in silence to soft pipes, that charmed
Their painful steps o'er the burnt soil; and now,
Advanced in view, they stand, a horrid front
Of dreadful length and dazzling arms, in guise
Of warriors old with ordered spear and shield,
Awaiting what command their mighty chief
Had to impose: He through the armed files
Darts his experienced eye, and soon traverse
The whole battalion views, their order due,
Their visages and statures as of Gods;
Their number last he sums. And now his heart
Distends with pride, and, hard'ning, in his strength

548. *Serried shields in thick array.*] The shields of the Roman soldiers were so made that they *locked* into each other (serǫ-serĕre, Latin, to connect, or join). When so locked, or "serried," men could walk upon them, and even horses and chariots be driven over them.—See Smith's *Dict. of Antiq.*, art. "Testudo."

550. *Recorder* was the name given to a sort of flageolet or wind instrument. Bacon says:—"The figure of *recorders* and flutes and pipes are [?] straight; but the recorder hath a less bore and a greater, above and below." The etymology of the term is involved in great obscurity.

559. *Thus they, breathing united force.*] Compare *Iliad*, book iii. 11.

"But silent, breathing rage, resolved and skilled
By mutual aid to fix a doubtful field,
Swift march the Greeks."

563. *A horrid front of dreadful length.*] Campbell had this line no doubt in his memory when he wrote—

"Firm-paced and slow a *horrid front* they form,
Still as the breeze, but *dreadful* as the storm."

Glories: for never, since created man,
Met such embodied force as, named with these,
Could merit more than that small infantry,
Warred on by cranes; though all the giant brood
Of Phlegra with th' heroic race were joined,
That fought at Thebes and Ilium, on each side
Mixed with auxiliar gods; and what resounds
In fable or romance of Uther's son,
Begirt with British and Armoric knights;
And all who since, baptized or infidel,
Jousted in Aspramont or Montalban,

573. *For never, since created man.*] A *Latinism*, meaning "never since the creation of man." *Since* is here a "preposition," not an "adverb."

575. *Could merit more than that small infantry.*] *i. e.* could merit more than to be likened to, or called after that, &c. For an account of the Pigmies, consult note on line 780. of this Book.

577. *The giant brood of Phlegra.*] Phlegra was a place in Macedonia, where the giants attacked the Gods, and were defeated by Hercules. The combat was afterwards renewed in Italy, in a place of the same name near Cumæ.

578. *Thebes and Ilium.*] No city is more celebrated in the mythical ages of Greece than Thebes. It was the reputed birth-place of Bacchus and Hercules. It was also the native city of the renowned seer Tiresias, as well as of the great musician Amphion. It was the scene of the tragic fate of Œdipus, and of one of the most celebrated wars in the mythical annals of Greece. Polynices, who had been expelled from Thebes by his brother Eteocles, induced other heroes to espouse his cause, and marched against the city; but they were all defeated and slain by the Thebans, with the exception of Adrastus. Polynices and Eteocles fell by each other's hands.

Ilium is another name of Troy, and it is well known that in the Trojan war Gods took part with the heroes.

578—579. *Mixed with auxiliar gods.*] "In the war between the sons of Œdipus at Thebes, and between the Greeks and Trojans at Ilium, the heroes were assisted by the gods, who are therefore called *auxiliar gods*." —Newton.

579—581. *And what resounds, &c.*] The Armoric language now spoken in Brittany is a dialect of the Welsh, and so strong a resemblance still subsists between the two languages, that in our late conquest of Belleisle (1756), such of our soldiers as were natives of Wales were understood by the peasantry. Milton, whose imagination was much struck with the old British story, more than once alludes to the Welsh colony planted in Armorica by Maximus, and the prince of Meiriadoc. And in the *Paradise Lost* he mentions indiscriminately the knights of Wales and Armorica as the customary retinue of King Arthur.

"——What resounds
In fable or romance of Uther's son,
Begirt with British and Armoric knights."
—Warton's *History of English Poetry*.

From various passages of his works, it is clear that Milton once thought of writing an epic poem on the half-fabulous adventures of Arthur; and throughout all his writings are scattered allusions exhibiting profound acquaintance with the romantic literature of the middle ages.

583—587. *Jousted in Aspramont, &c.*] These places are famous in romance for *joustings*, or single combats, between Saracens and Christians. Aspramont or Asprament is a town in

Damasco, or Marocco, or Trebisond;
Or whom Biserta sent from Afric shore
When Charlemain with all his peerage fell
By Fontarabbia. Thus far these beyond
Compare of mortal prowess, yet observed
Their dread commander: he, above the rest
In shape and gesture proudly eminent,
Stood like a tower, his form had not yet lost

the Netherlands south of Liege; Montalban, or Montauban, in France. The town was founded in the middle of the 12th century. It was ineffectually besieged by Montluc, in 1580, and by the troops of Louis XIII. in 1621. For Damasco, see Damascus, l. 467. Marocco is the capital city of the empire of the same name, on the north-west coast of Africa. Trebizond is a seaport on the south-east coast of the Black Sea.

585. *Or whom Biserta sent, &c.*] *i. e.* the Saracens who passed from Biserta (formerly Utica) in Africa, to Spain.

586. *When Charlemain, &c.*] Milton here follows Mariana and the Spanish authorities, but, as Richardson says, "It is not true that Charlemain fell there, nor his peerage; he died many years after in his bed, and was not so much as present at that rout. Fontarabbia is a Spanish town in the Bay of Biscay, not far from San Sebastian."

589—615. *He above the rest, &c.*] "Here concur a variety of sources of the sublime, the principal object eminently great; a high superior nature, fallen indeed, but erecting itself against distress; the grandeur of the principal object heightened by associating it with so noble an idea as that of the sun suffering an eclipse; this picture shaded with all those images of change and trouble, of darkness and terror, which coincide so finely with the sublime emotion; and the whole expressed in a style and versification, easy, natural, and simple, but magnificent."—Blair. On the structure of the verse, particularly from l. 589. to l. 594., I shall allow James Montgomery to speak for me. It is only poets that can do full justice to a poet:—"Milton frequently innovates upon the high harmonies of his accented verse with the substitution of quantities; sometimes difficult at first sight to master, but generally admirable in effect, and heightening, even when harshest, the majesty of his strains — like a momentary crash of discord, thrown by the skilful organist into the full tide of instrumental music, which gives intenser sweetness to what follows. Thus, when he represents Satan among his summoned legions, —

'—— Godlike shapes, and forms
Excelling human, princely dignities,
And powers that erst in heaven sat on thrones,'

he thus depicts their leader:—

'—— He, above the rest,
In shape and gesture proudly eminent,
Stood like a tower:—his form had not yet lost
All her original brightness, nor appeared
Less than archangel ruined, and the excess
Of glory obscured.'—*Paradise Lost*, Book I.

In this brief clause there are no less than four supernumerary syllables in so many successive lines, if verse is to be computed by the fingers, and not by melodious pulsations of sound, true to time, and touching the ear within a given space. This fine image would, indeed, resemble its prototype, as described in the sequel, and be 'shorn of its beams,' if, instead of 'stood like a tow-er,' we were to read, 'stood like a tow'r;' for 'all its original brightness,' 'all its orig'nal brightness;' but especially if we were to curtail the article, and for 'glory,' substitute 'light;' saying for 'the excess of glory' obscured,' 'the excess of light obscured;' which would be according to mere numerical metre."

All her original brightness, nor appeared
Less than Archangel ruined, and th' excess
Of glory obscured; as when the sun, new risen,
Looks through the horizontal misty air,
Shorn of his beams; or from behind the moon,
In dim eclipse, disastrous twilight sheds
On half the nations, and with fear of change
Perplexes monarchs. Darkened so, yet shone
Above them all th' Archangel: but his face
Deep scars of thunder had intrenched, and care
Sat on his faded cheek, but under brows
Of dauntless courage and considerate pride,
Waiting revenge: cruel his eye, but cast
Signs of remorse and passion to behold
The fellows of his crime, the followers rather,
(Far other once beheld in bliss) condemned
For ever now to have their lot in pain,
Millions of Spirits for his fault amerced
Of Heaven, and from eternal splendors flung
For his revolt, yet faithful how they stood,
Their glory withered: as when Heaven's fire

592. *All her original brightness.*] See note on line 176., as to the use of the *feminine* pronoun, &c.

605. *Remorse and passion.*] The word *passion* is to be understood in its Latin sense of "suffering," equivalent to the Greek *agony*. The sort of suffering will be understood by considering attentively Butler's account of *remorse*. "Vice, as such, is naturally attended with some sort of uneasiness, and, not uncommonly, with great disturbance and apprehension. That inward feeling, which, respecting lesser matters, and in familiar speech, we call *being vexed with one-self* [one's self?], and in matters of importance, and in more serious language, *remorse;* is an uneasiness naturally arising from an action of a man's own, reflected upon by himself as wrong, unreasonable, faulty, *i.e.* vicious in greater or less degrees: and this, manifestly, is a different feeling from that uneasiness which arises from a mere sense of loss or harm." *Analogy*, part i. chap. iii. For a further account of this feeling, consult, also, that most fascinating work, Adam Smith's *Theory of Moral Sentiments*.

606. *The fellows of his crime, the followers rather.*] Leigh Hunt has ventured to say of Milton's wit, that it is "dreary," and certainly there is nothing very striking in the play on the words "fellows" and "followers." He means to insinuate that they are not so much fellows, as being equals in his crime, as being miserable followers — dupes to his superior sagacity. But if alliteration of this sort is to be objected to, there are few of our poets who would not be found amenable to the objection.

609. *For his fault amerced of Heaven.*] By the ancient law, punishments affecting life or limb were remitted upon payment of a fine (merci) to the king or other lord of his court. To be *amerced*, then, is to be fined, or subjected to a fine. The angels might have been annihilated, as they stood entirely at the *mercy* of God; but he substituted banishment in the place of annihilation.

Hath scathed the forest oaks, or mountain pines,
With singéd top their stately growth, though bare,
Stands on the blasted heath. He now prepared
To speak; whereat their doubled ranks they bend
From wing to wing, and half enclose him round
With all his peers: attention held them mute.
Thrice he assayed; and thrice, in spite of scorn,
Tears, such as Angels weep, burst forth: at last
Words, interwove with sighs, found out their way.
"O myriads of immortal Spirits, O Powers
Matchless, but with th' Almighty; and that strife
Was not inglorious, though th' event was dire,
As this place testifies, and this dire change,
Hateful to utter: but what power of mind,
Foreseeing or presaging, from the depth
Of knowledge past or present, could have feared
How such united force of Gods, how such
As stood like these, could ever know repulse?
For who can yet believe, though after loss,
That all these puissant legions, whose exile
Hath emptied Heaven, shall fail to reascend,
Self-raised, and re-possess their native seat?
For me be witness all the host of Heaven,
If counsels different, or dangers shunned
By me, have lost our hopes. But he, who reigns
Monarch in Heaven, till then as one secure
Sat on his throne, upheld by old repute,
Consent or custom, and his regal state
Put forth at full, but still his strength concealed,
Which tempted our attempt, and wrought our fall.
Henceforth his might we know, and know our own,
So as not either to provoke, or dread
New war, provoked; our better part remains,
To work in close design, by fraud or guile,

619. *In spite of scorn.*] *i. e.* at his own weakness, that he could be moved to tears.

632. *Whose exile hath emptied Heaven, &c.*] "Exile" is a beautifully expressive word, being compounded of *ex*, from, and *solum*, one's native soil. Milton evidently had the etymological meaning of the word in view when, in line 634., he says that they shall "re-possess their *native* seat."

636. *Counsels different.*] *i.e.* from the general good, and so selfish — having his own private ends in view. "Indifferent" is still used in the sense of impartial.

642. *Which tempted our attempt, and wrought our fall.*] This line has been singled out as objectionable, as if the play in the words "tempted our attempt" were unworthy of Milton. I see nothing objectionable about them;

What force effected not; that he no less
At length from us may find, who overcomes
By force hath overcome but half his foe.
Space may produce new worlds; whereof so rife
There went a fame in Heaven that he ere long
Intended to create, and therein plant
A generation, whom his choice regard
Should favour equal to the sons of Heaven:
Thither, if but to pry, shall be perhaps
Our first eruption, thither or elsewhere;
For this infernal pit shall never hold
Celestial Spirits in bondage, nor th' abyss
Long under darkness cover. But these thoughts
Full counsel must mature: Peace is despaired,
For who can think submission? War then, War
Open or understood, must be resolved."
He spake: and, to confirm his words, out flew
Millions of flaming swords, drawn from the thighs
Of mighty Cherubim; the sudden blaze
Far round illumined Hell: highly they raged

and then the sense of sameness that they suggest is immediately relieved by the contrast of the word *wrought*. The line, if read sympathetically and in the love of it, reads smoothly. Pass trippingly over "attempt," and emphasize the contrasted words "tempted" and "wrought," and not only will there be nothing objectionable in the line, but it will be truly beautiful.

648—649. *Who overcomes by force hath overcome but half his foe.*] This is one of the grand moral principles that Milton delights to scatter about him. He puts it into the mouth of the Father of Lies, but it contains a great truth notwithstanding, and it should be well considered. Force can only actuate the body of man, and the inferior portion of every intelligent being. It is only when you affect the will and conscience that you secure obedience. If you convince a moral being — that is, show him that you have the *right* over him as well as the *might* over him — then he may be said to be vanquished thoroughly. He will not seek to throw off a yoke that he feels himself justly under. But if he is kept under by mere strength, he will never respect his conqueror, and he will constantly watch every opportunity to annoy him. What Milton here attributes to the Devil, has been often exhibited in the history of the world. See note on l. 227. Book II.

660—662. *Peace is despaired, &c.*] *i.e.* peace is despaired of, or given up as hopeless, for we can only secure it by absolute submission, and which of you is so mean-spirited as to think of that? War, then, is our sole alternative, and whether we should wage it at once, or wait for a fitting opportunity, is the only question for consideration.

663—669. *To confirm his words, &c.*] "Even in the modern tongues, the slight inversions of which they admit have sometimes a singularly happy effect, particularly in poetry, as in these words of Milton, the force and vivacity of which need no comment:—

'Out flew millions of flaming swords.'"

— Stewart's *Elements of the Philosophy of the Human Mind.*

Coleridge talks of Milton's disregard of painting; but if there is not a pic-

Against the Highest, and fierce with graspéd arms
Clashed on their sounding shields the din of war,
Hurling defiance toward the vault of Heaven.
There stood a hill not far, whose grisly top
Belched fire and rolling smoke; the rest entire
Shone with a glossy scurf, undoubted sign
That in his womb was hid metallic ore,
The work of sulphur. Thither, winged with speed,
A numerous brigade hastened: as when bands
Of pioneers, with spade and pickaxe armed,
Forerun the royal camp, to trench a field,
Or cast a rampart. Mammon led them on,
Mammon, the least erected Spirit that fell
From Heaven; for ev'n in Heaven his looks and thoughts
Were always downward bent, admiring more
The riches of Heaven's pavement, trodden gold,
Than aught divine or holy else enjoyed
In vision beatific: by him first
Men also, and by his suggestion taught,
Ransacked the centre, and with impious hands
Rifled the bowels of their mother earth
For treasures better hid. Soon had his crew
Opened into the hill a spacious wound,
And digged out ribs of gold. Let none admire

ture in these lines, it is impossible to represent one in words. Throughout it pleases the "inner eye," and then the word *clashed* appeals strongly to the ear. He alludes to the custom among Roman soldiers of striking their shields with their swords, when they applauded the speeches of their generals.

672. *Shone with a glossy scurf.*] The whole mountain was covered with a coating or scurf that shone like glass.

675—676. *A numerous brigade, &c.*] "This term implies the union of two or more regiments in one corps, or of a certain number of men or guns in one subdivision. *Pioneers* are certain soldiers in all infantry and cavalry regiments, whose business it is to clear the road before an army, to sink mines, and throw up works and fortifications. Pioneers are provided, on a march, with hatchets, axes, spades, pickaxes, and all other necessary implements."—Brande. We often see "John Milton himself," as Coleridge expresses it, in his poetry; but, here, we get a glimpse of the Secretary of Oliver Cromwell—to whom all the instruments and appliances of war would necessarily be familiar.

678. *Mammon*, a Chaldee word signifying "wealth," or "riches," and bearing that sense in Luke xvi. 9. 11.; but also used by our Saviour (Matt. vi. 24.), (Luke xvi. 13.), as a personification of the god of riches: "Ye cannot serve God and Mammon."

684—692. *By him first, men also, &c.*] Compare the following stanza from Spenser's *Faërie Queene*:—

"Then gan a cursèd hand the quiet wombe
Of his great grandmother with steele to wound,
And the hid treasures in her sacred tombe
With sacrilege to dig: therein he fownd
Fountaines of gold and silver to abownd,
Of which the matter of his huge desire
And pompous pride eftsoones he did compownd;
Then Avarice gan through his veines inspire
His greedy flames, and kindled life-devouring fire."

That riches grow in Hell; that soil may best
Deserve the precious bane. And here let those
Who boast in mortal things, and wond'ring tell
Of Babel, and the works of Memphian kings,
Learn how their greatest monuments of fame,
And strength and art, are easily out-done
By Spirits reprobate, and in an hour
What in an age they, with incessant toil
And hands innumerable, scarce perform.
Nigh on the plain, in many cells prepared,
That underneath had veins of liquid fire
Sluiced from the lake, a second multitude
With wondrous art founded the massy ore,
Severing each kind, and scummed the bullion dross;
A third as soon had formed within the ground
A various mould, and from the boiling cells,
By strange conveyance, filled each hollow nook;
As in an organ from one blast of wind
To many a row of pipes the sound-board breathes.
Anon out of the earth a fabric huge
Rose like an exhalation, with the sound

Nor would it be fair to omit all notice of a passage from Ovid, to which both Spenser and Milton are perhaps indebted:

"Nec tantum segetes alitamentaque debita dives
Poscebatur humus; sed itum est in viscera terræ,
Quasque recondiderat Styglisque admoverat umbris;
Effodiuntur opes, irritamenta malorum.
Jamque nocens ferrum, ferroque nocentius aurum
Prodierant; prodit bellum, quod pugnat utroque,
Sanguineaque manu crepitantia concutit arma."

695. *And strength and art.*] These words are in the *objective*—the ellipsis being "Let them learn how their greatest works of fame and of their strength and art too are easily out-done," &c. As to *Babel*, or Babylon, see below, l. 717. Memphis was an ancient city of Egypt, of immense extent and great architectural beauty.

698—699. *What in an age, &c.*] According to the information communicated to Herodotus by the priests of Egypt 100,000 men were employed for twenty years in the construction of the Pyramid of Cheops, not far from Cairo. Diodorus Siculus states that the number was 360,000. In either case they may be well called "hands innumerable."

703. *With wondrous art founded the massy ore.*] To found, from the Latin *fundere*, is to pour out, and hence to melt or cast by melting. We still call a place where such operations are carried on, a *foundry*.

708. *As in an organ.*] Milton was a lover of and skilful performer on the organ; and any simile from it, or indeed from music generally, rushed into his mind as rapidly as wind would into a vacuum. Any one who has seen melted metal let out from a furnace will recognise the literal truth of Milton's description. But though literally correct it is not the less poetic.

711—712. *With the sound of dulcet symphonies, &c.*] Symphony, from two Greek words signifying *together* and *voice*, means the harmony of many voices, or the melody of various instruments. Milton seems to represent music

Of dulcet symphonies and voices sweet,
Built like a temple, where pilasters round
Were set, and Doric pillars overlaid
With golden architrave; nor did there want
Cornice or frieze, with bossy sculptures graven;
The roof was fretted gold. Not Babylon,
Nor great Alcairo, such magnificence
Equalled in all their glories, to inshrine
Belus or Serapis their Gods, or seat
Their kings, when Egypt with Assyria strove
In wealth and luxury. Th' ascending pile
Stood fixed her stately height; and straight the doors,
Op'ning their brazen folds, discover wide
Within, her ample spaces, o'er the smooth
And level pavement: from the archéd roof,
Pendent by subtle magic, many a row
Of starry lamps and blazing cressets, fed
With Naphtha and Asphaltus, yielded light
As from a sky. The hasty multitude,
Admiring, entered; and the work some praise,
And some the architect: his hand was known
In Heaven by many a towered structure high,
Where sceptered angels held their residence,
And sat as princes, whom the supreme King
Exalted to such power, and gave to rule,
Each in his hierarchy, the orders bright.

here, both instrumental and vocal, as he does elsewhere both in poetry and prose. *Dulcet*, as an adjective, signifies "sweet." It is little changed from the Latin *dulcis*, sweet.

717—722. *Babylon* is the oldest city in the world of which there are any traces remaining. According to Herodotus, its walls were 60 miles in circumference, 87 feet thick, and 350 feet high, built of brick, and containing 25 gates of solid brass, and 250 towers. The ruins of Birs-Nimrod, on an elevated mount, are supposed to be the Tower of Babel of the Sacred Scriptures, and the temple of Belus, minutely described by Herodotus. *Alcairo*, or Cairo, is a famous city in Egypt, built from the splendid ruins of Memphis, which was partially destroyed by Arabian invaders in the 7th century. The God "Serapis" is thought by some to be the same as Osiris, or Apis. The Belus of Assyria is thought to be the same as the great Bali of Hindoo mythology, and Baal, mentioned in the Scriptures.

723. *Stood fixed her stately height.*] *i. e. in* or *at* her height. Observe, the gender is fixed by a tacit reference to the Latin word *ædis* or *domus*, both of which are *feminine*. It can hardly be accounted for by the figure of *personification* here.

726—730. *Magic*, the art of the Magi, certain Persian philosophers, who were considered the highest professors of supernatural powers. *Cresset*, a lamp, or torch. It was so called from beacons being in the shape of the cross, or from the word *cruise*, a vessel to hold oil, &c. *Naphtha* is a limpid bitumen, which

Nor was his name unheard or unadored
In ancient Greece; and in Ausonian land
Men called him Mulciber; and how he fell
From Heaven they fabled, thrown by angry Jove
Sheer o'er the crystal battlements: from morn
To noon he fell, from noon to dewy eve,
A summer's day; and with the setting sun
Dropt from the zenith like a falling star,
On Lemnos, th' Ægean isle: thus they relate,
Erring; for he with this rebellious rout
Fell long before: nor aught availed him now

exudes from the earth upon the shores of the Caspian and some other eastern countries. It is highly inflammable, burning with a white, smoky flame. *Asphaltus* is the bituminous substance that we have already referred to as floating on the Dead Sea. It is very fusible and inflammable. The phrase "hasty multitude" corresponds pretty much to the classical expression "mobile vulgus," from which our word *mob* no doubt comes; just as the word *cab* comes from cabriolet.

739—740. *And in Ausonian land men called him Mulciber.*] "Ausonia" is one of the ancient names of Italy, and "Mulciber" is another name for Vulcan. It is probably derived from the Latin "mulceo," *I soften*, because, by his art, he softens iron and makes it ductile. Vulcan was the son of Jupiter, and the husband of Juno.

742 *Sheer o'er the crystal battlements.*] *i. e.* right over, pitched headlong at once. The word *sheer* is now obsolete.

From morn to noon, &c.] The plain prose would be, "he fell from morning to evening;" but Milton adopts the periphrasis, to give the mind time to dwell on the height from which he fell; and he also beautifies the passage by such poetic touches as "dewy eve," "the setting sun," and "a falling star." The whole passage ought to be read slowly, to produce due effect. On learning that the sum and substance of this passage is, "that Vulcan was thrown out of heaven and fell for so many days from morning to evening," a dull matter of fact reader is apt to feel disappointed, and think with himself, Is this poetry? Yes, it is! and of the divinest sort too. Listen to what one says, who was both a critic and a poet of no mean name. "How much the power of poetry depends upon the nice inflections of rhythm alone may be proved, by taking the finest passages of Milton or Shakspeare, and merely putting them into prose with the least possible variation of the words themselves. The attempt would be like gathering up dewdrops, which appear jewels and pearls on the grass, but run into water in the hand; the essence and the elements remain, but the grace, the sparkle, and the form are gone."—James Montgomery's *Lectures on General Literature*.

It is evident that the passage is imitated, if we may not say improved, from Homer, *Iliad*, book i. 760.

"Once in your cause I felt his matchless
might,
Hurled headlong downward from the ethereal height;
Tossed all the day in rapid circles round;
Nor till the sun descended touched the
ground," &c.

745. *Zenith* (Arabic) means the top of the heavens — the point that is directly over our heads, and hence apparently the most distant from us.

746. *Lemnos the Ægean isle.*] Lemnos is a fertile island in the north part of the Ægean Sea or Archipelago. It was sacred to Vulcan, and it is said to have received him when he was thrown from heaven by Jupiter.

T' have built in Heaven high towers; nor did he 'scape
By all his engines, but was headlong sent
With his industrious crew to build in Hell.
  Meanwhile, the wingéd heralds, by command
Of sovereign power, with awful ceremony
And trumpets' sound, throughout the host proclaim
A solemn council forthwith to be held
At Pandemonium, the high capital
Of Satan and his peers: their summons called
From every band and squaréd regiment,
By place or choice, the worthiest; they anon,
With hundreds and with thousands, trooping came
Attended: all access was thronged; the gates
And porches wide, but chief the spacious hall
(Though like a covered field, where champions bold
Wont ride in armed, and at the Soldan's chair
Defied the best of Panim chivalry
To mortal combat, or career with lance)
Thick swarmed, both on the ground and in the air
Brushed with the hiss of rustling wings. As bees
In spring time, when the sun with Taurus rides,
Pour forth their populous youth about the hive
In clusters; they among fresh dews and flowers
Fly to and fro, or on the smoothéd plank,
The suburb of their straw-built citadel,
New-rubbed with balm, expatiate and confer
Their state affairs; so thick the airy crowd

756. *Pandemonium.*] Literally the place of *all the devils*, or, as Milton immediately translates it, "the high capital of Satan and his peers." Milton perhaps formed the word from the Greek *Pantheon;* or in Latin, the analogy of which he follows, *Pantheum*, a temple dedicated to *all the gods*, or at any rate so called because it was very beautiful, and as it were altogether heavenly and divine. "*Quod esset pulcherrimum, quasique prorsus cœleste ac divinum.*"—Facciolati.

761. *All access was thronged.*] *i.e.* every road leading to the place was thronged.

769. *When the sun with Taurus rides.*] The sun enters Taurus about the 20th of April. The periphrasis is necessary in poetry. However "the 20th of April" might suit business purposes, the poet avoids it as too prosaic. Thomson, who kept the same "reverent eye" on Milton that Pope says Virgil kept on Homer, follows him in this:—

"At last when Aries rolls the bounteous sun,
And the bright Bull receives him. Then no more
The expansive atmosphere is cramped with cold," &c. &c.

774. *Expatiate and confer their state affairs.*] "Expatiate" may here be used as an intransitive verb, when it will signify, "they fly about hither and thither;" or it, as well as the following verb "confer," may have the preposition *on* understood, in which case this is the meaning: "they deliver long orations, and dispute with one another, on state affairs."

Swarmed and were straitened; till, the signal given,
Behold a wonder! they but now who seemed
In bigness to surpass earth's giant sons,
Now less than smallest dwarfs, in narrow room
Throng numberless; like that pygmean race
Beyond the Indian mount, or fairy elves,
Whose midnight revels, by a forest side
Or fountain, some belated peasant sees,
Or dreams he sees, while over-head the moon
Sits arbitress, and nearer to the earth
Wheels her pale course; they, on their mirth and dance
Intent, with jocund music charm his ear;
At once with joy and fear his heart rebounds.
Thus incorporeal Spirits to smallest forms
Reduced their shapes immense, and were at large,
Though without number still, amidst the hall
Of that infernal court. But far within,

776. *Till, the signal given.*] "Signal" is in the nominative absolute, as I have pointed the passage; but, we may consider *till* a preposition, and the phrase "till the signal given" a Latinism for "till the giving of the signal."

777. *Behold a wonder!*] It seems somewhat inconsistent to refer to this fact, of spirits being able to change their shape and size, as "a wonder," seeing Milton had already, line 423. to 431., explained the whole philosophy of the matter.

780. *Like that pygmean race beyond the Indian mount.*] The "Pygmæi" were a fabulous nation of dwarfs, the Lilliputians of antiquity, who, according to Homer, had every spring to sustain a war against the cranes on the banks of Oceanus. Various places have been named as their abode, but Milton here refers to Indian pygmies, who were said to live under the earth, on the east of the river Ganges. For an account of them, see Pliny, book vii. chap. ii.

781. *Or fairy elves, whose midnight revels, &c.*] *Revel*, coming from the Fr. *resveiller* (and that from the Latin *vigilare*), to wake or watch, means nocturnal jollity and carousal among men; but among fairies, dancing and merriment, in which "the rude forefathers of the hamlet" believed that these imaginary people delighted to indulge. The officer who at court had the management of these sports was styled "the master of the *revels*." Shakspeare uses the same word in a passage so beautiful that I hope to be pardoned for introducing it here, even on so slight a "hint."

"Our *revels* now are ended; these our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air;
And like the baseless fabric of this vision,
The cloud-capped towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve;
And like this insubstantial pageant faded,
Leave not a wrack behind: we are such stuff
As dreams are made of, and our little life
Is rounded with a sleep."
Tempest, act iv. scene i.

785. *Sits arbitress.*] i.e. witness; or, perhaps, umpire, to decide who dances best. The phrase "over-head" is a literal translation of a word used by Horace on a similar occasion: "Jam Cytherea chorus ducit Venus, *imminente luna*."—Ode i. 4.

790. *At large.*] Had plenty of room to turn themselves in their reduced shape. Numerous as they were, they were not crowded, owing to this wonderful faculty of contracting their forms.

And in their own dimensions, like themselves,
The great Seraphic Lords and Cherubim
In close recess and secret conclave sat;
A thousand Demi-gods on golden seats,
Frequent and full. After short silence then,
And summons read, the great consult began.

793. *In their own dimensions like themselves.*] "As soon as the infernal palace is finished, we are told the multitude and rabble of spirits immediately shrunk themselves into a small compass, that there might be room for such a numberless assembly in this capacious hall; but it is the poet's refinement upon this thought which I most admire, and which is indeed very noble in itself; for he tells us that, notwithstanding the vulgar, among the fallen spirits, contracted their forms, those of the first rank and dignity still preserved their natural dimensions."—Addison.

795. *Close recess and secret conclave.*] Evidently an allusion — not meant to be very complimentary — to the secret or private room where the cardinals meet, after the death of a pope, to choose his successor.

797. *Frequent and full.*] *Frequens senatus* is a common phrase for a full senate. The adjectives are here meant to qualify the nouns *recess* and *conclave* in l. 795. Milton uses the classical word, and then translates it into the vernacular—a custom of which we have several instances in the Prayer Book and in Shakspeare. In the Exhortation, for instance, we have several couples of this kind—"acknowledge and confess," "dissemble and cloke" (?), "humble and lowly," "assemble and meet together." Indeed the practice appears to have been so common in the time of Queen Elizabeth, that Shakspeare makes one of his fools turn it into ridicule.

"*Will.* Which he, Sir?
"*Touch.* He, Sir, that must marry this woman: therefore, you clown, *abandon*, which is in the vulgar, *leave*, the *society*, which in the boorish is, *company* of this *female*, which in the common is, *woman*, which together is, abandon the society of this female; or, clown, thou *perishest*; or, to thy better understanding, *diest*; or to wit, I kill thee, make thee away, translate thy life into death, thy liberty into bondage."
As you like it, act v. scene i.

798. *Consult*, with the accent on the last syllable, is here used in a Latin sense instead of the proper English word consultation. "After summons read" is also a Latinism for "after the reading of the summons," or, as we say, "the call of meeting."

END OF THE FIRST BOOK.

PARADISE LOST.

BOOK II.

"Milton's great and distinguishing excellence is, his sublimity. In this, perhaps, he excels Homer; as there is no doubt of his leaving Virgil, and every other poet, far behind him. Almost the whole of the First and Second Books of Paradise Lost are continued instances of the sublime. The prospect of Hell and of the fallen host, the appearance and behaviour of Satan, the consultation of the infernal chiefs, and Satan's flight through Chaos to the borders of this world, discover the most lofty ideas that ever entered into the conception of any poet."—BLAIR's *Lectures*.

"Is not each great, each amiable Muse
Of classic ages in thy Milton met?
A genius universal as his theme;
Astonishing as Chaos; as the bloom
Of blowing Eden, fair; as Heaven, sublime."

THOMSON's *Seasons*.

ARGUMENT.

The consultation begun, Satan debates whether another battle be to be hazarded for the recovery of Heaven; Some advise it, others dissuade. A third proposal is preferred, mentioned before by Satan, to search the truth of that prophecy or tradition in Heaven concerning another world, and another kind of creature, equal, or not much inferior, to themselves, about this time to be created. Their doubt who shall be sent on this difficult search. Satan, their chief, undertakes alone the voyage; is honoured and applauded. The council thus ended, the rest betake them several ways, and to several employments, as their inclinations lead them, to entertain the time till Satan return. He passes on his journey to Hell gates; finds them shut, and who sat there to guard them; by whom at length they are opened, and discover to him the great gulf between Hell and Heaven: with what difficulty he passes through, directed by Chaos, the power of that place, to the sight of this new world which he sought.

PARADISE LOST.

SECOND BOOK.

HIGH on a throne of royal state, which far
Outshone the wealth of Ormus and of Ind,
Or where the gorgeous East, with richest hand,
Showers on her kings barbaric pearl and gold,
Satan exalted sat, by merit raised
To that bad eminence; and, from despair

1. *Throne* is a Greek word signifying "a chair raised above the level of the floor whereon it stands, usually richly ornamented and covered with a canopy."—BRANDE.

2. *The wealth of Ormus and of Ind.*] *Ormus*, or Hormus, is an island at the entrance of the Persian Gulf. It is a mere barren rock, but important as having been formerly one of the richest commercial emporiums of the East. The whole gulf used to be celebrated for its pearl fishery, and there is still a very extensive one about the Barein islands. *Ind*, poetically put for India, the riches of which have been celebrated in all ages. They consisted of pearls, diamonds, and gold.

3. *Or where, &c.*] Lines 3. and 4. are probably a splendid periphrasis for *Persia*. The adjective *barbaric* might apply either to the word going before or that coming after it; but several reasons lead us to say that it is meant to qualify "pearl and gold." In the first place, "barbaric gold" is a classical phrase; secondly, we know, from independent sources, that it was an eastern ceremony, at the coronation of kings, to powder them with gold-dust and seed-pearl; and last of all, if my ear does not deceive me, the cæsura, or metrical break in the verse, falls more naturally after 'kings" than after "barbaric."

"Showers on her kings—barbaric pearl and gold,"

seems to me better music, so to speak, than

"Showers on her kings barbaric—pearl and gold."

The word "gorgeous" is worth notice. It is probably from "gorge," *to feed gluttonously*, and transferred from the palate to the eye; hence luxuriously adorned, splendid, or magnificent.

5. *Satan exalted sat.*] The natural order would be, "Satan sat exalted high on a throne," &c. Compare the following stanza from the *Faërie Queene*:—

"High above all, a cloth of state was spred,
And a rich throne, as bright as sunny day,
On which there sate, most brave embellished
With royall robes and gorgeous array,
A mayden Queene that shone, as Titans ray,
In glistening gold and pereless pretious stone;
Yet her bright blazing beauty did assay
To dim the brightness of her glorious throne,
As envying herself, that too exceeding shone."

5. *By merit raised, &c.*] As being the *worst* of the bad.

6—10. *And, from despair.*] When first thrust down to hell, he and his horrid crew were in utter despair, and they never hoped to be so free from pain as they now were. But to have escaped despair does not content Satan. In his reckless desire to pursue war with God, he determines to attempt something more. The clause "and by success untaught" is of rather difficult interpretation. Mr. Todd, after telling us what Johnson says, "that *success* without any epithet is commonly taken for *good success*," maintains that the word here means the very reverse. But this is not complimentary to Milton. He does not use "success" when he means "disaster," but he is very fond of using words in their Latin sense and one of the meanings of the word

Thus high uplifted beyond hope, aspires
Beyond thus high, insatiate to pursue
Vain war with Heaven; and, by success untaught,
His proud imaginations thus displayed.
"Powers and dominions, Deities of Heaven!
For, since no deep within her gulf can hold
Immortal vigour, though oppressed and fallen,
I give not Heaven for lost. From this descent
Celestial virtues, rising, will appear
More glorious and more dread than from no fall,
And trust themselves to fear no second fate.
Me, though just right and the fixed laws of Heaven
Did first create your leader; next free choice,
With what besides, in council or in fight,
Hath been achieved of merit, yet this loss,
Thus far at least recovered, hath much more
Established in a safe, unenvied throne,
Yielded with full consent. The happier state

successus is, *the issue of events*, good or bad; not that I mean to say there is classical authority for this use of the word, but that its etymology would suggest it, and that Milton used it accordingly. Milton is not particular as to classical authority. *By success untaught*, then, would be equivalent to "untaught by experience," decided as it was.

9. *From this descent.*] Satan uses the word "descent" as if they had come down of their own accord. It suits his present purpose to gloss over the fact that they had no choice in the matter.

13. *Though oppressed and fallen.*] These participles will apply equally well, either to "immortal vigour" or to the "I" in the 14th line. The want of inflection in our adjectives and participles is felt in cases of this kind, and there is no use in denying it.

17. *Fate* is here used in the sense of "misfortune," "mishap," or "calamity."

18. *Me, though just right, &c.*] The natural order is, "Though just right and the fixed laws of heaven did first create me your leader, next [your] free choice, with what of merit hath been besides achieved [by me] in council or in fight," &c. Putting "me" the first word of the sentence is highly characteristic of the Devil's *egotism*. "Nothing," as the acute Author of the *Philosophy of Rhetoric* remarks; "Nothing could better suit, or more vividly express, the pride and arrogance of the Arch-apostate, than the manner here used of introducing himself to their notice." The reasoning attempts a reconciliation between the doctrines of free will and necessity, which is far from complete or satisfactory. The whole structure of the lines is classical, and yet neither unintelligible nor harsh. "If we call diction the garb of thought, Milton in his style, may be said to wear the costume of sovereignty. The idioms even of foreign languages contributed to adorn it. He was the most learned of poets; yet his learning interferes not with his substantial English purity. His simplicity is unimpaired by glowing ornament, like the bush in the sacred flame which burnt but 'was not consumed.'"—Campbell's *Essay on English Poetry*.

24. *The happier state, &c.*] The higher in dignity any one was in heaven, the higher he was in happiness.

In Heaven, which follows dignity, might draw
Envy from each inferior; but who here
Will envy whom the highest place exposes
Foremost to stand against the Thund'rer's aim,
Your bulwark, and condemns to greater share
Of endless pain? Where there is then no good
For which to strive, no strife can grow up there
From faction; for none sure will claim in Hell
Precedence; none, whose portion is so small
Of present pain, that, with ambitious mind
Will covet more. With this advantage then
To union, and firm faith, and firm accord,
More than can be in Heaven, we now return
To claim our just inheritance of old,
Surer to prosper than prosperity
Could have assured us; and by what best way,
Whether of open war or covert guile,
We now debate; who can advise may speak."
He ceased; and next him Moloch, sceptered king,
Stood up, the strongest and the fiercest Spirit
That fought in Heaven, now fiercer by despair:
His trust was with th' Eternal to be deemed
Equal in strength, and rather than be less,
Cared not to be at all; with that care lost,
Went all his fear: of God, or Hell, or worse,

The one thing *followed* out of the other. Each inferior therefore might envy his superior; but to be the highest in hell was to be the highest in misery. The reasoning is quite sophistical, but all the better suited to the case for that.

31—32. *No strife can grow up there from faction.*] "The term *faction* is applied to any party in a state which attempts without adequate motives to disturb the public repose, or to assail the measures of government with uncompromising opposition."—Brande.

39. *Surer to prosper than prosperity could have assured us.*] Observe the ease with which the poet wields the English language. It is quite plastic in his hands. The *moral* is much the same as we have in the "saw," "Sweet are the uses of adversity," and if the reader is happily so young as not to understand the subject, let him "learn to labour and to wait."

41. *Whether of open war or covert guile.*] Compare Fairfax's *Tasso*, book iv. stanza xvi.:—

"Use open force or secret guile unspied,
For craft is virtue 'gainst a foe defied."

48. *Cared not to be at all.*] There is something faulty in the syntax here. "Cared" is without a *nominative*. "With that care lost" is a Latinism, of which we have already had numerous instances.

49—50. *Of God, &c., he recked not.*] *i. e.* he cared not for God or hell, &c.; and *thereafter*, in the sense of therefore, spoke in the following style, that may be truly said to be *reckless*. The word is used in the same sense in the poem, *On the Burial of Sir John Moore*:—

But little he'll reck, if they let him sleep on
In the grave where a Briton has laid him.

He recked not, and these words thereafter spake.
" My sentence is for open war : of wiles,
More unexpert, I boast not ; them let those
Contrive who need, or when they need, not now :
For, while they sit contriving, shall the rest,
Millions that stand in arms, and, longing, wait
The signal to ascend, sit ling'ring here
Heaven's fugitives, and for their dwelling-place
Accept this dark opprobrious den of shame,
The prison of his tyranny who reigns
By our delay? No, let us rather choose,
Armed with Hell-flames and fury, all at once
O'er Heaven's high towers to force resistless way,
Turning our tortures into horrid arms
Against the torturer ; when to meet the noise
Of his almighty engine he shall hear
Infernal thunder, and for lightning see
Black fire and horror shot with equal rage
Among his angels, and his throne itself
Mixed with Tartarean sulphur, and strange fire,
His own invented torments. But perhaps
The way seems difficult and steep to scale
With upright wing against a higher foe.
Let such bethink them, if the sleepy drench

51. *My sentence is for open war.*] 'Sentence" is here used in the sense which the corresponding Latin word *sententia* often bears—an official declaration of one's sentiment or wish ; a vote." *Sententiam dixit ut*, he declared it as his opinion that, &c.—Livy. Moloch gives himself out in much the same style as the Roman Antony subsequently assumed :—

"I am no orator as Brutus is:
But as you know me all, a plain, blunt man;
For I have neither wit, nor words, nor worth,
Action nor utterance, nor the power of speech
To stir men's blood : I only speak right out ;
I tell you what you yourselves do know."

69. *Tartarean sulphur.*] *Tartarus*, according to the ancient mythology, was the place in which the spirits of wicked men were punished for their crimes. Tartarus is often used as synonymous with Hades, or the lower world in general. Sulphur is extensively used in the manufacture of gunpowder.

70—81. *In our proper motion we ascend.*] " While motion downwards conveys the idea only of a passive obedience to the laws of nature, motion upwards always produces, more or less, a feeling of pleasing surprise, from the comparative rarity of the phenomenon. In the ascent of flame, of sparks of fire, of rockets, nay, even of a column of smoke, there is something amusing and fascinating to the eye,—trifling, however, in the effect produced on the imagination, when compared with the flight of an eagle soaring towards the sun. The fact is, that the ascent of an animated being into the upper regions, while it attracts the attention, in common with the ascent of smoke or of flame, exhibits active powers which are completely denied to ourselves, not only in degree, but in kind ; and, accordingly, when we wish to convey the idea of a supernatural agent, the most obvious image which presents itself, is

Of that forgetful lake benumb not still,
That in our proper motion we ascend
Up to our native seat: descent and fall
To us is adverse. Who but felt of late,
When the fierce foe hung on our broken rear
Insulting, and pursued us through the deep,
With what compulsion and laborious flight
We sunk thus low? Th' ascent is easy then;
Th' event is feared; should we again provoke
Our stronger, some worse way his wrath may find
To our destruction, if there be in Hell
Fear to be worse destroyed: what can be worse
Than to dwell here, driven out from bliss, condemned
In this abhorréd deep to utter woe;
Where pain of unextinguishable fire
Must exercise us without hope of end
The vassals of his anger, when the scourge
Inexorably, and the torturing hour,
Calls us to penance? More destroyed than thus,
We should be quite abolished, and expire.
What fear we then? what doubt we to incense
His utmost ire? which, to the height enraged,
Will either quite consume us, and reduce
To nothing this essential; happier far
Than, miserable, to have eternal being;

that of the human form invested with wings — *pennis non homini datis.* The same image has been employed for this purpose in all ages and in all countries, and must, therefore, have been suggested by the common nature and common circumstances of the human race." — STEWART'S *Philosophical Essays.* The word "proper" is used here in its Latin sense of "one's own"— what is peculiar to one.

89. *Must exercise us.*] One of the senses of the Latin *exercise* is to "annoy, to vex or punish;" and Milton employs it here accordingly.

90—93. *Whom the scourge inexorably.*] Bentley has proposed *vessels* instead of *vassals*, upon the plea, that St. Paul uses the phrase *vessels of wrath;* but the change does not seem an improvement. Farther on in this book, l. 252., Moloch speaks of their "state of splendid vassalage," and he is evidently one of those fiery spirits who can brook no idea of submission. "Penance" is no doubt used of purpose here. Milton omits no opportunity of striking a blow at Romish superstitions; and to represent the devils as under the same "discipline," so called, would please him vastly. Compare GRAY'S *Ode to Adversity:*—

"Daughter of Jove, relentless Power!
Thou Tamer of the human breast
Whose iron scourge and torturing hour
The bad affright, afflict the best."

94. *What doubt we to incense.*] "What" in the sense of why, and "incense" in the sense of *kindling up*, so as to irritate or aggravate.

97. *This essential.*] *i. e.* this essence, the adjective being, as in many other cases, used as a noun. Observe, "essence" and "substance" are here used as nearly synonymous.

Or, if our substance be indeed divine,
And cannot cease to be, we are at worst
On this side nothing; and by proof we feel
Our power sufficient to disturb his Heaven,
And with perpetual inroads to alarm,
Though inaccessible, his fatal throne;
Which, if not victory, is yet revenge."
He ended, frowning; and his look denounced
Desperate revenge, and battle dangerous
To less than Gods. On th' other side up rose
Belial, in act more graceful and humane;
A fairer person lost not Heaven; he seemed
For dignity composed and high exploit:
But all was false and hollow; though his tongue
Dropt manna, and could make the worse appear
The better reason, to perplex and dash
Maturest counsels; for his thoughts were low;
To vice industrious, but to nobler deeds
Timorous and slothful; yet he pleased the ear,
And with persuasive accent thus began.
"I should be much for open war, O Peers,
As not behind in hate, if what was urged
Main reason to persuade immediate war
Did not dissuade me most, and seem to cast
Ominous conjecture on the whole success:

104. *His fatal throne.*] *i. e.* his throne upheld by *fate*, for which even we are no match! *Fate*, literally *that which is spoken*. According to the ancient mythology, Gods and men were equally subject to it, and our author here speaks after the manner of the ancients. According to our ideas, what God wills is fate, and nothing else is.

105. *Which, if not victory, is yet revenge.*] "The part of Moloch is, in all its circumstances, full of that fire and fury which distinguish this spirit from the rest of the fallen angels. * * * All his sentiments are rash, audacious, and desperate, particularly from l. 60. to l. 70. His preferring annihilation to shame or misery, is also highly suitable to his character; so the comfort he draws from their disturbing the peace of heaven — that if it be not victory, it is revenge — is a sentiment truly diabolical, and becoming the bitterness of this implacable fiend."— Addison.

112. *Though his tongue dropt manna.*] Compare Homer, *Iliad*, book i. 329.

"To calm their passion with the words of age,
Slow from his seat arose the Pylian sage,
Experienced Nestor, in persuasion skilled;
Words sweet as honey from his lips distilled."

123. *Ominous conjecture.*] It was commonly believed in ancient times that coming events were preceded by signs showing their nature. These signs were called *omens*. They seldom commenced a journey, or a battle, or any other important step in life, without first inquiring whether the *omens* were good or bad. *Conjecture* means a casting of the mind to something future — a guess formed on the probability of the fact. By "ominous con-

When he, who most excels in fact of arms,
In what he counsels and in what excels,
Mistrustful, grounds his courage on despair
And utter dissolution, as the scope
Of all his aim, after some dire revenge.
First, what revenge? The towers of Heaven are filled
With armèd watch, that render all access
Impregnable; oft on the bordering deep
Encamp their legions, or, with óbscure wing,
Scout far and wide into the realm of night,
Scorning surprise. Or, could we break our way
By force, and at our heels all Hell should rise
With blackest insurrection, to confound
Heaven's purest light, yet our great enemy,
All incorruptible, would on his throne
Sit unpolluted; and th' ethereal mould,
Incapable of stain, would soon expel
Her mischief, and purge off the baser fire,
Victorious. Thus repulsed, our final hope
Is flat despair; we must exasperate
Th' Almighty Victor to spend all his rage,
And that must end us; that must be our cure,
To be no more: sad cure! for who would lose,
Though full of pain, this intellectual being,
Those thoughts that wander through eternity,
To perish rather, swallowed up and lost

jecture," then, Belial means to say,—to make use of another superstitious word to explain this one,—"that he has a sort of presentiment that the scheme proposed would not succeed."

124. *Who most excels in fact of arms.*] *Fact of arms*, we are told, is an Italian idiom for *a battle.*

130. *With armèd watch.*] "Watch" is here used as a collective noun, signifying watchmen, or, as in this case, watching angels.

143. *Our final hope is flat despair.*] *i. e.* the end of our hope is despair complete and overpowering, so crushed to the ground that it can never rise again. Observe, he speaks in the present tense, as if the thing were passing before his eyes.

146—151. *For who would lose, &c.*] Gray evidently had these lines in his mind when he wrote the beautiful stanza—

"For who, to dumb Forgetfulness a prey,
This pleasing, anxious being ere resigned—
Left the warm precincts of the cheerful day,
Nor cast one longing, lingering look behind?"

Addison, too, has appealed to the same principle of our nature, when he puts these words into the mouth of Cato:—

"It must be so! Plato, thou reasonest well;
Else whence this pleasing hope, this fond desire,
This longing after immortality?"

Nor have philosophers neglected to notice the same thing. "After all the complaints that have been made of the peculiar distresses which are incident to cultivated minds, who would exchange the sensibilities of his intellectual and moral being for the apathy of those, whose only avenues of ple-

In the wide womb of uncreated night,
Devoid of sense and motion? And who knows,
Let this be good, whether our angry foe
Can give it, or will ever? how he can,
Is doubtful; that he never will, is sure.
Will he, so wise, let loose at once his ire,
Belike through impotence, or unaware,
To give his enemies their wish, and end
Them in his anger, whom his anger saves
To punish endless? Wherefore cease we then?
Say they who counsel war; We are decreed,
Reserved, and destined, to eternal woe;
Whatever doing, what can we suffer more,
What can we suffer worse? Is this then worst,
Thus sitting, thus consulting, thus in arms?
What! when we fled amain, pursued and struck
With Heaven's afflicting thunder, and besought
The deep to shelter us? This Hell then seemed
A refuge from those wounds: or when we lay
Chained on the burning lake? That sure was worse.
What, if the breath, that kindled those grim fires,
Awaked, should blow them into sevenfold rage,
And plunge us in the flames? or, from above,
Should intermitted vengeance arm again
His red right-hand to plague us? what if all

sure and pain are to be found in their animal nature; 'who move thoughtlessly in the narrow circle of their existence, and to whom the falling leaves present no idea but that of approaching winter?'" (Goethe.) — Stewart's *Elements of the Philosophy of the Human Mind.*

"Strong and permanent as our wishes of delight may be, it is not happiness only which we desire, not misery only which we dread; we have a wish to exist, even without regard, at the moment of the wish, to the happiness which might seem all that could render existence valuable; and annihilation itself, which implies the impossibility of uneasiness of any kind, is to our conception almost like a species of misery. Nor is it only when life presents to us the appearance of pleasure, wherever we look, and when our heart has an alacrity of enjoying it, wherever it is to be found, that the desire of a continuation of this earthly existence remains. It remains, and, in many instances, is perhaps still stronger in those years when death might seem to afford only the prospect of a ready passage to a better world."—Brown's *Philosophy of the Human Mind.*

156. *Belike through impotence.*] Spoken in irony. "Perhaps through want of power to restrain himself," or "unaware," in some moment of surprise, when caught off his guard.

165. *When we fled amain.*] *i. e.* with all our might—as fast as we could.

166. *And besought the deep to shelter us.*] Apparently imitated from Luke xxiii. 30.: "Then shall they begin to say to the mountains, Fall on us; and to the hills, Cover us."

174. *His red right-hand.*] "Red

Her stores were opened, and this firmament
Of Hell should spout her cataracts of fire,
Impendent horrors, threatening hideous fall
One day upon our heads; while we perhaps,
Designing or exhorting glorious war,
Caught in a fiery tempest, shall be hurled,
Each on his rock transfixed, the sport and prey
Of racking whirlwinds, or for ever sunk
Under yon boiling ocean, wrapt in chains;
There to converse with everlasting groans,
Unrespited, unpitied, unreprieved,
Ages of hopeless end! This would be worse.
War, therefore, open or concealed, alike
My voice dissuades; for what can force or guile
With him, or who deceive his mind, whose eye
Views all things at one view? He from Heaven's height
All these our motions vain sees and derides;
Not more almighty to resist our might
Than wise to frustrate all our plots and wiles.
Shall we then live thus vile, the race of Heaven
Thus trampled, thus expelled to suffer here
Chains and these torments? better these than worse,
By my advice; since fate inevitable
Subdues us, and omnipotent decree,
The victor's will. To suffer, as to do,
Our strength is equal, nor the law unjust
That so ordains: this was at first resolved,

right-hand" is borrowed from Horace, and Anthon thus explains the epithet. "Red with the reflected glare of the thunderbolt; an idea very probably borrowed from some ancient painting."

176. *Should spout her cataracts of fire.*] Cataract, from Greek κατα and βασσω, I dash against, means a waterfall; here, applied to *fire*.

184. *There to converse with everlasting groans.*] "To converse" means now, to hold familiar discourse with a person; but originally it had a much wider signification,—"to be employed with" in any way. "To converse with everlasting groans," then, is to be obliged to utter them, and so be in eternal torment.

185. *Unrespited, unpitied, unreprieved.*] *i. e.* allowed no time to breathe, altogether without sympathy, and no intermission in their punishment. "A reprieve, from *reprendre*, to take back, is the withdrawing of a sentence for an interval of time, whereby the execution is suspended."—Blackstone.

186. *Ages of hopeless end.*] *i. e.* for ages hopeless of an end.

191. *Motions.*] Used here either in the Parliamentary sense of *proposals*, *i. e.* schemes offered for consideration and discussion; or in the sense of movements, as if every step they took were watched and known, and "held in derision."

201. *This was at first resolved.*] There is an apparent confusion of *tense* here. Surely it ought to be, "This were, or would be, at first, *i. e.* at once resolved," &c.

If we were wise, against so great a foe
Contending, and so doubtful what might fall.
I laugh when those, who at the spear are bold
And venturous, if that fail them, shrink and fear
What yet they know must follow, to endure
Exile, or ignominy, or bonds, or pain,
The sentence of their conqueror: this is now
Our doom; which, if we can sustain and bear,
Our súpreme foe in time may much remit
His anger; and perhaps, thus far removed,
Not mind us, not offending, satisfied
With what is punished; whence these raging fires
Will slacken, if his breath stir not their flames.
Our purer essence then will overcome
Their noxious vapour; or, inured, not feel;
Or, changed at length, and to the place conformed
In temper and in nature, will receive
Familiar the fierce heat; and, void of pain,
This horror will grow mild, this darkness light;
Besides what hope the never-ending flight
Of future days may bring, what chance, what change
Worth waiting, since our present lot appears

204. *I laugh when those, &c.*] Milton here points to the well-known distinction between *active* and *passive* courage. There are men who would not hesitate to place themselves "in the imminent deadly breach;" but who, if unfortunate and carried into captivity, have no power of endurance; and this contradiction excites the laughter of Belial as it did the contempt of the ancient Stoics. Under the head of "Self-command" Adam Smith has treated of both classes of feelings; but I can only afford room for a very little of what he says on the latter class. "The man who, in danger, in torture, upon the approach of death, preserves his tranquillity unaltered, and suffers no word, no gesture, to escape him which does not perfectly accord with the feelings of the most indifferent spectator, necessarily commands a very high degree of admiration. If he suffers in the cause of liberty and justice, for the sake of humanity and the love of his country, the most tender compassion for his sufferings, the strongest indignation against the injustice of his persecutors, the warmest sympathetic gratitude for his beneficent intentions, the highest sense of his merit, all join and mix themselves with the admiration of his magnanimity, and often inflame that sentiment into the most enthusiastic and rapturous veneration. The heroes of ancient and modern history, who are remembered with the most peculiar favour and affection, are, many of them, those who, in the cause of truth, liberty, and justice, have perished upon the scaffold, and who behaved there with that ease and dignity which became them."—*Theory of Moral Sentiments.*

212—213. *Satisfied with what is punished.*] This is a Latinism for "Satisfied with the punishment that he has already inflicted upon us."

213—216. *Whence these raging fires, &c.*] "Going over the theory of virtue in one's thoughts, talking well, and drawing fine pictures, of it; this

For happy, though but ill, for ill, not worst,
If we procure not to ourselves more woe."
Thus Belial, with words clothed in reason's garb,
Counselled ignoble ease, and peaceful sloth,
Not peace: and after him thus Mammon spake.
"Either to disenthrone the king of Heaven
We war, if war be best, or to regain
Our own right, lost: him to unthrone we then
May hope, when everlasting Fate shall yield
To fickle Chance, and Chaos judge the strife:
The former, vain to hope, argues as vain
The latter: for what place can be for us
Within Heaven's bound, unless Heaven's Lord supreme
We overpower? Suppose he should relent,
And publish grace to all, on promise made
Of new subjection; with what eyes could we
Stand in his presence humble, and receive
Strict laws imposed, to celebrate his throne
With warbled hymns, and to his Godhead sing

is so far from necessarily or certainly conducing to form a habit of it, in him who thus employs himself, that it may harden the mind in a contrary course, and render it gradually more insensible, *i. e.* form a habit of insensibility to all moral obligations. For, from our very faculty of habits, passive impressions, by being repeated, grow weaker. Thoughts, by often passing through the mind, are felt less sensibly; being accustomed to danger, begets intrepidity, *i. e.* lessens fear; to distress, lessens the passion of pity; to instances of others' mortality, lessens the sensible apprehension of our own. And from these two observations together, that practical habits are formed and strengthened by repeated acts, and that passive impressions grow weaker by being repeated upon us; it must follow, that active habits may be gradually orming and strengthening, by a course of acting upon such and such motives and excitements, whilst these motives and excitements themselves are, by proportionable degrees, growing less sensible, *i. e.* are continually less and less sensibly felt, even as the active habits strengthen." — Butler's *Analogy.*

224. *For happy, though but ill, for ill, not worst.*] Our present lot is bad, as regards happiness; but not so bad as it might be. It is ill, but not ill in the superlative degree, *i. e.* "worst," if we are not so foolish as to provoke the anger of our enemy a second time, and so "procure to ourselves more woe."

227. *Ignoble ease, and peaceful sloth, not peace.*] "I read in the Scriptures the praises of meekness. But when I see a man meek or patient of injury through tameness, or insensibility, or want of self-respect, passively gentle, meek through constitution or fear, I look on him with feelings very different from veneration. It is the meekness of principle; it is mildness replete with energy; it is the forbearance of a man who feels a wrong, but who curbs anger; who though injured resolves to be just; who voluntarily remembers that his foe is a man and a brother; who dreads to surrender himself to his passions; who in the

Forced hallelujahs; while he lordly sits
Our envied Sovereign, and his altar breathes
Ambrosial odours and ambrosial flowers,
Our servile offerings? This must be our task
In Heaven, this our delight: how wearisome
Eternity so spent, in worship paid
To whom we hate! Let us not then pursue
By force impossible, by leave obtained
Unacceptable, though in Heaven, our state
Of splendid vassalage; but rather seek
Our own good from ourselves, and from our own
Live to ourselves, though in this vast recess,
Free, and to none accountable, preferring
Hard liberty before the easy yoke
Of servile pomp. Our greatness will appear
Then most conspicuous, when great things of small,
Useful of hurtful, prosperous of advérse,
We can create, and in what place soe'er
Thrive under evil, and work ease out of pain,
Through labour and endurance. This deep world
Of darkness do we dread? How oft amidst
Thick cloud and dark doth Heaven's all-ruling Sire
Choose to reside, his glory unobscured,
And with the majesty of darkness round
Covers his throne: from whence deep thunders roar
Mustering their rage, and Heaven resembles Hell?
As he our darkness, cannot we his light
Imitate when we please? This desert soil
Wants not her hidden lustre, gems and gold;
Nor want we skill or art, from whence to raise
Magnificence; and what can Heaven show more?
Our torments also may in length of time
Become our elements; these piercing fires

moment of provocation subjects himself to reason and religion, and who holds fast the great truth that the noblest victory over a foe is to disarm and subdue him by equity and kindness,—it is this meekness which I venerate, and which seems to me one of the divinest virtues. It is moral power, the strength of virtuous purpose, pervading meekness, which give it all its title to respect."—CHANNING.

243. *Hallelujah*, or *Alleluia*, signifies, "Praise ye Jah, or Jehovah." It is often used as an exclamation in hymns of thanksgiving.

252. *But rather seek our own good, &c.*] Here again Milton has recourse to the language of the Stoics, the most self-sufficient of ancient philosophers.

263—268. *How oft amidst, &c.*] "And he made darkness pavilions round about him, dark waters, and thick clouds of the skies."—2 Sam. xxii. 12. See also Ps. xviii. 11—13. and xcvii. 2.

As soft as now severe, our temper changed
Into their temper; which must needs remove
The sensible of pain. All things invite
To peaceful counsels, and the settled state
Of order, how in safety best we may
Compose our present evils, with regard
Of what we are and where, dismissing quite
All thoughts of war. Ye have what I advise."
He scarce had finished when such murmur filled
Th' assembly, as when hollow rocks retain
The sound of blustering winds, which all night long
Had roused the sea, now with hoarse cadence lull
Seafaring men o'erwatched, whose bark by chance,
Or pinnace, anchors in a craggy bay
After the tempest: Such applause was heard
As Mammon ended; and his sentence pleased,
Advising peace: for such another field
They dreaded worse than Hell: so much the fear
Of thunder and the sword of Michaël
Wrought still within them; and no less desire
To found this nether empire, which might rise
By policy, and long procéss of time,
In emulation opposite to Heaven.
Which when Beëlzebub perceived, than whom,
Satan except, none higher sat, with grave
Aspêct he rose, and in his rising seemed

277. *Which must needs remove the sensible of pain.*] Milton frequently uses a noun as an adjective, and *vice versâ*. "Sensible" here is equivalent to "the sense or sensation of pain."

286. *Which all night long had roused the sea*, and which now with their final blusterings lull to sleep the mariners already exhausted by watching (o'erwatched), when their bark or pinnace has had the good fortune to anchor in a craggy bay after the tempest. By adding "or pinnace" in the abrupt sort of way that Milton does, he perhaps means to suggest the idea that the "bark" had foundered, and that the mariners had escaped in the "pinnace."

299. *Which when Beëlzebub perceived.*] The rising of Beëlzebub is very like a splendid passage in the first book of the *Æneid*, beginning "Tum, pietate gravem ac meritis." As the Richardsons say, "The whole picture is admirable! one sees him rise and 'address himself to speak,'

'As when of old some orator renowned
In Athens or from Rome, where eloquence
Flourished, since mute, to some great cause addressed,
Stood in himself collected.'"

301—302. *And in his rising seemed a pillar of state.*] "Metaphor is a figure founded entirely on the resemblance which one object bears to another. Hence, it is much allied to simile, or comparison, and is, indeed, no other than a comparison, expressed in an abridged form. When I say of some great minister, 'that he upholds the state, like a pillar which supports the weight of a whole edifice,' I fairly make a comparison; but when I say of

A pillar of state; deep on his front engraven,
Deliberation sat and public care;
And princely counsel in his face yet shone
Majestic, though in ruin: sage he stood,
With Atlantean shoulders fit to bear
The weight of mightiest monarchies; his look
Drew audience and attention, still as night
Or summer's noontide air, while thus he spake.

such a minister, 'that he is the pillar of the state,' it is now become a metaphor. The comparison betwixt the minister and a pillar, is made in the mind, but is expressed without any of the words that denote comparison. The comparison is only insinuated, not expressed; the one object is supposed to be so like the other, that, without formally drawing the comparison, the name of the one may be put in the place of the name of the other. 'The minister is the pillar of the state.' This, therefore, is a more lively and animated manner of expressing the resemblances which imagination traces among objects. There is nothing which delights the fancy more than this act of comparing things together, discovering resemblances, and describing them by their likeness. The mind thus employed, is exercised without being fatigued, and is gratified with the consciousness of its own ingenuity."—Blair's *Lectures*.

302—303. *Deep on his front engraven deliberation sat, &c.*] "It has been frequently observed by writers on Physiognomy, and also by those who have treated of the principles of painting, that every emotion, and every operation of the mind, has a corresponding expression of the countenance; and hence it is, that the passions which we habitually indulge, and also the intellectual pursuits which most frequently occupy our thoughts, by strengthening particular sets of muscles, leave traces of their workings behind them, which may be perceived by an attentive observer."—Stewart's *Elements of the Philosophy of the Human Mind*.

306. *With Atlantean shoulders, &c.*] Atlas was the name of a range of mountains in Mauritania, in the north-west corner of Africa. The summit of the mountain was so high as to be invisible, and hence the fable that a king of that region, called also Atlas, supported the heavens. We have two adjectives formed from the noun *Atlas*: viz., *Atlantic*, as Atlantic Ocean, because it washes the base of Mount Atlas; and *Atlantean*, "like to, or as strong as," King Atlas.

309. *Still as night or summer's noontide air.*] "Noontide is the same as noontime, when in hot countries there is hardly a breath of wind stirring, and men and beasts, by reason of the intense heat, retire to shade and rest. This is the custom of Italy particularly, where our author lived some time."—Newton. The Spanish *siesta* is known to everybody. The people of Spain—and the same is true of hot countries generally—retire to rest two or three hours in the middle of the day. Then "the sound of the anvil has ceased," and every other characteristic of midnight silence with us ensues. The heat is too oppressive to admit of their going from home, or working much at it. Humboldt has occasion to refer to the stillness which prevails within the tropics during the noontide hours. and he describes it thus: "The larger animals seek shelter in the recesses of the forest, and the birds hide themselves under the thick foliage of the trees, or in the clefts of the rocks; but if, in this apparent entire stillness of nature, one listens for the faintest tones which an attentive ear can seize, there is perceived an all-pervading rustling sound, a humming and fluttering of insects close to the ground, and the lower strata of the atmosphere. Every thing announces a world of organic activity

" Thrones and Imperial Powers, Offspring of Heaven,
Ethereal Virtues! or these titles now
Must we renounce, and, changing style, be called
Princes of Hell? for so the popular vote
Inclines, here to continue, and build up here
A growing empire; doubtless! while we dream,
And know not that the King of Heaven hath doomed
This place our dungeon, not our safe retreat
Beyond his potent arm, to live exempt
From Heaven's high jurisdiction, in new league
Banded against his throne, but to remain
In strictest bondage, though thus far removed,
Under th' inevitable curb, reserved
His captive multitude: for he, be sure,
In height or depth, still first and last will reign
Sole king, and of his kingdom lose no part
By our revolt; but over Hell extend
His empire, and with iron sceptre rule
Us here, as with his golden, those in Heaven.
What sit we then projecting peace and war?
War hath determined us, and foiled with loss
Irreparable; terms of peace yet none
Vouchsafed or sought; for what peace will be given
To us, enslaved; but custody severe,
And stripes, and arbitrary punishment,
Inflicted? and what peace can we return,

and life. In every bush, in the cracked bark of the trees, in the earth undermined by *hymenopterous* insects, life stirs audibly. It is, as it were, one of the many voices of nature, heard only by the sensitive and reverent ear of her true votaries."—Humboldt's *Views of Nature.*

312. *Changing style.*] The word "style" comes from the Latin *stylus*, or *stilus*, a kind of pen or pencil, made use of by the Romans to write on waxed tables. It was generally made of iron or brass. At one end it was sharpened to a point, for scratching the characters on the wax; while the other end was flat, to smooth the wax again, and efface what had been written. *To change or turn style*, then, is equivalent to making a correction. He had called them "Offspring of Heaven;" but if that did not please, he would retract the expression, and put in its place "Princes of Hell."

324. *In height or depth.*] *i. e.* in heaven or in hell. But though this is all that it literally means, it suggests to us much more, even that he will rule under all possible circumstances.—See Rom. viii. 39.

333. *But custody severe.*] The Richardsons, remarking on the curious use of *but* here, and in line 336., say, "It seems to put 'custody severe' in the one [case], and 'hostility and hate' in the other, on the foot of peace;" and they go on to show a similar use of the Latin *nisi*. To me it appears there is a positive ellipsis. "What peace will be given us; but, *instead of peace*, custody severe," &c. And again, "What peace can we return; but, *instead of peace*, hostility and hate," &c. The same use of *but* is seen in Book III. l. 263. and 265.

But, to our power, hostility and hate,
Untamed reluctance, and revenge, though slow,
Yet ever plotting how the Conqueror least
May reap his conquest, and may least rejoice
In doing what we most in suffering feel?
Nor will occasion want, nor shall we need,
With dangerous expedition to invade
Heaven, whose high walls fear no assault or siege,
Or ambush from the deep. What if we find
Some easier enterprise? There is a place,
(If ancient and prophetic fame in Heaven
Err not,) another world, the happy seat
Of some new race, called Man, about this time
To be created like to us, though less
In power and excellence, but favoured more
Of him who rules above; so was his will
Pronounced among the gods; and by an oath,
That shook Heaven's whole circumference, confirmed.
Thither let us bend all our thoughts, to learn
What creatures there inhabit, of what mould
Or substance, how endued, and what their power,
And where their weakness, how attempted best,
By force or subtlety. Though Heaven be shut,
And Heaven's high Arbitrator sit secure
In his own strength, this place may lie exposed,
The utmost border of his kingdom, left
To their defence who hold it: Here perhaps
Some advantageous act may be achieved
By sudden onset; either with Hell fire
To waste his whole creation, or possess
All as our own, and drive, as we were driven,

340. *In doing what we most in suffering feel.*] The hope expressed is, that God may least rejoice in doing, *i. e.* in inflicting those punishments, in suffering which they feel most.

344. *Or ambush from the deep.*] "Ambush" means, properly, hiding in a *bush* or wood, so as to surprise an enemy; and hence, any mode of concealment to effect a stratagem. By *the deep* is here to be understood *Hell*.

351. *So was his will pronounced, &c.*] Compare Homer, *Iliad*, book i. 680.:—

"He spoke, and awful bends his sable brows,
Shakes his ambrosial curls and gives the nod.
The stamp of fate and sanction of the God;
High heaven, with trembling, the dread signal took,
And all Olympus to the centre shook."

As to the bold part of the expression, Milton does but follow the Apostle Paul (see Heb. vi. 16. and 17.), where the very words, "confirmed it by an oath," are to be found. This mixture of classical with Scriptural allusion is exceedingly common with our author, and is by some "of the weaker sort" counted a fault. Milton vindicates the practice in the *Areopagitica*, and appeals to the authority of the Apostle Paul.

The puny inhabitants; or, if not drive,
Seduce them to our party, that their God
May prove their foe, and with repenting hand
Abolish his own works. This would surpass
Common revenge, and interrupt his joy
In our confusion, and our joy upraise
In his disturbance; when his darling sons,
Hurled headlong to partake with us, shall curse
Their frail original, and faded bliss,
Faded so soon. Advise, if this be worth
Attempting, or to sit in darkness here
Hatching vain empires." Thus Beëlzebub
Pleaded his devilish counsel, first devised
By Satan, and in part proposed; for whence,
But from the author of all ill, could spring
So deep a malice, to confound the race
Of mankind in one root, and Earth with Hell
To mingle and involve, done all to spite
The Great Creator? But their spite still serves
His glory to augment. The bold design
Pleased highly those infernal States, and joy
Sparkled in all their eyes; with full assent
They vote: whereat his speech he thus renews.
"Well have ye judged, well ended long debate,
Synod of Gods, and like to what ye are,
Great things resolved, which, from the lowest deep,
Will once more lift us up, in spite of fate,

367. *Puny inhabitants.*] "Puny," from the Fr. *puis* and *né*, "born after," and hence weak, small, petty. There is something like a *pun* in the word puny, for there is little doubt but Milton had the etymology of the word in view when he thus used it.

369. *And with repenting hand abolish his own works.*] "And it *repented* the Lord that he had made man on the earth." Gen. vi. 7.

370—376. *This would surpass common revenge.*] "Common revenge" pays back an opponent in his own person, but to wound him through the side of another that he dearly loves, adds a new element of satisfaction to fiends who delight in gratuitous mischief; *and interrupt his joy in our confusion, i. e.* put a period to, or, at any rate, to stop for a time, his joy at our present confusion; *and our joy upraise in his disturbance, i. e.* and revive our joy to see him troubled for the mischief wrought on his darling sons, &c.

382. *To confound the race of mankind in one root.*] *i.e.* to overthrow and destroy the whole race of mankind in the person of Adam, who is here spoken of as the "stirps," or *root*, of the human family.

391. *And like to what ye are.*] *i. e.* consistently with your valour and magnanimity. Compare the following, from King Henry VIII. act iv. scene ii.:—

"His promises were, as he then was, mighty,
But his performance, as he is now, nothing."

A *synod* is an assembly called for consultation, and is now used particularly of ecclesiastics.

Nearer our ancient seat; perhaps in view
Of those bright confines, whence, with neighbouring arms
And opportune excursion, we may chance
Re-enter Heaven; or else in some mild zone
Dwell, not unvisited of Heaven's fair light,
Secure; and, at the brightening orient beam,
Purge off this gloom; the soft delicious air,
To heal the scar of these corrosive fires,
Shall breathe her balm. But, first, whom shall we send
In search of this new world? whom shall we find
Sufficient? who shall tempt with wandering feet
The dark unbottomed infinite abyss,
And through the palpable obscure find out
His uncouth way, or spread his airy flight,
Upborne with indefatigable wings,
Over the vast abrupt, ere he arrive
The happy isle? What strength, what art, can then
Suffice, or what evasion bear him safe
Through the strict senteries and stations thick
Of Angels watching round? Here he had need
All circumspection; and we now, no less
Choice in our suffrage; for, on whom we send,
The weight of all, and our last hope, relies."
This said, he sat; and expectation held

396. *Opportune excursion.*] *i.e.* a sortie, or sally, made at a fortunate time. "Chance" is used in this line either as an *adverb*, contracted from the phrase *perchance*, or it is a *verb* governing "re-enter" in the infinitive, *to* being understood. — See Connon's *English Grammar*, p. 131.

405. *The dark unbottomed infinite abyss.*] There is a sort of *pleonasm* in applying the epithet "unbottomed" to the noun *abyss*, as it signifies of itself "what is without bottom." "In the strict rhetorical sense, epithets are only such adjectives as convey a notion already implied in the noun-substantive itself, and add nothing to the sense. Thus the "glorious" sun is a mere epithet, while the "rising" or the "setting" sun, would, as conveying some additional idea into the sense of the passage, not be considered as epithets. The former sort, however, are sometimes called in disparagement by writers on rhetoric "otiosa," or "idle epithets." — Brande.

409. *Ere he arrive the happy isle.*] The omission of the preposition (in this case *at*) is very common in Milton. Shakspeare also sometimes follows the same idiom—

"But ere we could *arrive the point proposed*,
Cæsar cried, 'Help me, Cassius, or I sink.'"

415. *Choice in our suffrage.*] In such difficult circumstances he had need of all circumspection and carefulness, and we have now need of the same in *choosing* whom we shall *vote for*, to go upon this great mission. For on [him] whom we send, the weight *i. e.* the responsibility of our whole commonwealth and our last hope rely. The verb is singular, on the plea that "our last hope" is rather an expansion of the idea of "weight of all," than a new idea; but this construction is not to be imitated.

His look suspense, awaiting who appeared
To second, or oppose, or undertake,
The perilous attempt: but all sat mute,
Pondering the danger with deep thoughts; and each
In other's countenance read his own dismay,
Astonished: None among the choice and prime
Of those Heaven-warring champions could be found
So hardy, as to proffer or accept,
Alone, the dreadful voyage; till at last
Satan, whom now transcendent glory raised
Above his fellows, with monarchal pride
Conscious of highest worth, unmoved, thus spake.
"O Progeny of Heaven, empyreal Thrones!
With reason hath deep silence and demur
Seized us, though undismayed. Long is the way,
And hard, that out of Hell leads up to light;
Our prison, strong; this huge convex of fire,
Outrageous to devour, immures us round
Ninefold; and gates of burning adamant,
Barred over us, prohibit all egress.
These passed, if any pass, the void profound
Of unessential Night receives him next,
Wide gaping, and with utter loss of being
Threatens him, plunged in that abortive gulf.
If thence he 'scape into whatever world,
Or unknown region, what remains him less
Than unknown dangers, and as hard escape?
But I should ill become this throne, O Peers,
And this imperial sovereignty, adorned
With splendour, armed with power, if aught proposed
And judged of public moment, in the shape
Of difficulty or danger, could deter
Me from attempting. Wherefore do I assume

420. *But all sat mute.*] Imitated from Virgil, *Æn.* ii. 1.:—"Conticuere omnes, intentique ora tenebant."

424. *Of those Heaven-warring champions.*] A champion, from the French champ, — Latin, campus, *a field*, — is one who goes into the open plain and challenges all comers whatsoever to engage in combat with him, in his own or another man's quarrel. "Heaven-warring" means here, warring *against* Heaven, that is, God.

438. *If any pass.*] *i. e.* if there is any pass or passage. It serves Satan's purpose to exaggerate the dangers that he is about to face, and he uses words "full of sound and fury," — though it can hardly be added, "signifying nothing," — to frighten his companions —"the void profound of unessential night!" "utter loss of being!!" "abortive gulf." ! ! !

450—456. *Wherefore do I assume, &c.*] Compare *Iliad*, xii. 371. 386.:—

"Why boast we, Glaucus! our extended re
* * * * *
Why on these shores are we with joy sa
Admired as heroes, and as gods obeye

These royalties, and not refuse to reign,
Refusing to accept as great a share
Of hazard as of honour, due alike
To him who reigns, and so much to him due
Of hazard more, as he above the rest
High honoured sits? Go, therefore, mighty Powers,
Terror of Heaven, though fallen! intend at home,
While here shall be our home, what best may ease
The present misery, and render Hell
More tolerable; if there be cure or charm
To respite or deceive, or slack the pain,
Of this ill mansion: intermit no watch
Against a wakeful foe, while I abroad,
Through all the coasts of dark destruction, seek
Deliverance for us all. This enterprise
None shall partake with me." Thus saying rose
The Monarch, and prevented all reply;
Prudent, lest, from his resolution raised,
Others among the chief might offer now
(Certain to be refused) what erst they feared;
And, so refused, might in opinion stand

Unless great acts superior merit prove,
And vindicate the bounteous powers above?
'Tis ours, the dignity they give to grace;
The first in valour, as the first in place:
That when, with wondering eyes, our martial bands
Behold our deeds transcending our commands,
Such, they may cry, deserve the sovereign state
Whom those that envy dare not imitate."

457. *Intend at home.*] *i.e.* remain at home, and turn your thoughts towards finding out what "may ease the present misery." *Intendere animum* is a common Latin phrase, signifying to "turn one's mind or direct one's attention," so as to find out a practical method of doing something. Milton adopts the idiom without expressing it fully.

460. *If there be cure or charm.*] Milton purposely uses the word "charm" to show that the arch-fiend is himself the slave of the same drivelling superstition, as he has since *enchanted* and enchained many of the human race with. Belief in *charms* or *spells*—forms of words, spoken or written, supposed to be endowed with magical virtue—has prevailed at all times and among all nations. It was strong among the ancient Romans (whence the word *charm*, carmen, "a song"), and it yet lingers among ourselves. Of all forms of existing *idolatry* it is the most insulting to God and the most degrading to man. Milton again appears to follow Horace, who says:

"Sunt verba et voces, quibus hunc lenire dolorem
Possis, et magnam morbi deponere partem;"

probably referring to the belief in the efficacy of magical words in alleviating pain and disease. All learning, sacred and profane, and all sciences, false and true, contribute to dignify and adorn the conceptions of our matchless poet. What was said by Denham of Cowley may be said with much greater justice of Milton,—

"To him no author was unknown,
Yet what he writ was all his own."

471. *Might in opinion stand his rivals.*] Might be considered by the general body as bold and adventurous as himself. "*Rivals*, in the primary sense of the word, are those who dwell on the banks of the same stream. But since, as all experience shows, there is no such fruitful source of contention as a water-right, it would continually

His rivals, winning cheap the high repute
Which he through hazard huge must earn. But they
Dreaded not more th' adventure than his voice
Forbidding; and at once with him they rose.
Their rising all at once was as the sound
Of thunder heard remote. Towards him they bend,
With awful reverence prone; and as a God
Extol him equal to the Highest in Heaven.
Nor failed they to express how much they praised,
That for the general safety he despised
His own: for neither do the Spirits damned
Lose all their virtue; lest bad men should boast
Their specious deeds on earth, which glory excites,
Or close ambition, varnished o'er with zeal.

happen that these occupants of the opposite banks would be at strife with one another in regard of the periods during which they severally had a right to the use of the stream, turning it off into their own fields before the time, or leaving open the sluices beyond the time, or in other ways interfering, or being counted to interfere, with the rights of their opposite neighbours. And thus *rivals*, which at first applied only to those dwellers on opposite banks of a river, came afterwards to be used of any who were on any grounds in more or less unfriendly competition with one another."—Trench.

482. *For neither do the spirits damned lose all their virtue.*] The poet is supported by reasoning from analogy on this point. In the parable of the Rich Man and Lazarus we see that a human being, bad enough to be shut out from heaven, is not devoid of some amiable traits. When his own fate was represented by "father Abraham" as fixed, *Dives* did not selfishly wish that his brethren might come into the same place of torment, but rather thought how he might save them. Dr. Arnold is quite indignant with Milton for allowing any good quality to Satan. "The representation of the devil," he thinks, "should be purely and entirely evil, without a tinge of good." He seems even sorry that the hoofs, horns, and tail are done away with. But surely in this the worthy doctor exhibits an unnecessary sensitiveness. Let the abstract truth of the case be as it may, human beings could have felt no interest in such a character, and even Milton could not have made the subject poetical. Besides, the leader of the wicked spirits may be worse than the mass of his followers; and it is of them that Milton asserts that "they have not lost all their virtue." Hazlitt, in many respects, was not a match for Arnold, but as a literary critic he is infinitely superior; and his remarks on this subject seem to me both profound and beautiful. "The deformity of Satan is only in the depravity of his will; he has no bodily deformity to excite our loathing or disgust. The horns and tail are not there, poor emblems of the unbending, unconquered spirit, of the writhing agonies within. Milton was too magnanimous and open an antagonist to support his argument by the bye-tricks of a hump and cloven foot; to bring into the fair field of controversy the good old Catholic prejudices, of which Tasso and Dante have availed themselves, and which the mystic German critics would restore. He relied on the justice of his cause, and did not scruple *to give the devil his due*." — Hazlitt's *Lectures on the English Poets*.

485. *Close ambition.*] For the exact force of the epithet *close* as ap-

Thus they their doubtful consultations dark
Ended, rejoicing in their matchless chief:
As when from mountain tops the dusky clouds
Ascending, while the north wind sleeps, o'erspread
Heaven's cheerful face, the lowering element
Scowls o'er the darkened landskip snow or shower;
If chance the radiant sun with farewell sweet
Extend his evening beam, the fields revive,
The birds their notes renew, and bleating herds
Attest their joy, that hill and valley rings.
O shame to men! Devil with Devil damned
Firm concord holds; men only disagree
Of creatures rational, though under hope
Of heavenly grace; and, God proclaiming peace,
Yet live in hatred, enmity, and strife,
Among themselves, and levy cruel wars,
Wasting the earth, each other to destroy!
As if (which might induce us to accord)
Man had not hellish foes enow besides,
That day and night for his destruction wait.
The Stygian council thus dissolved, and forth
In order came the grand infernal peers:
Midst came their mighty Paramount, and seemed
Alone th' Antagonist of Heaven, nor less
Than Hell's dread emperor, with pomp supreme,
And God-like imitated state; him round

plied to the noun *ambition*, see an extract from Isaac Taylor already given, Book I. l. 262.

491. *Scowls o'er the darkened landskip.*] "Scowl" is generally an *intransitive* verb, signifying to look frowningly, but it is employed here as a *transitive* verb, and governs *snow* in the *objective* case. Thomson—in a passage of his *Spring* not at all unlike this one of Milton — uses the verb *look* in much the same way:—

"Man superior walks
Amid the glad creation, musing praise,
And *looking* lively gratitude."

— See Connon's *Eng. Gram.* § 213.

503—505. *As if, &c.*] "It does grieve me to find good men quarrelling with their friends, when there are more than enough of enemies in the world for every Christian to strive against."—Arnold.

"*Enough* is an adjective singular, and denotes quantity, as "bread enough;" *enow* denotes number, as "books enow." Such is the *dictum* of Dr. Crombie — that most excellent grammarian; but it may be doubted if the usage of the present day acknowledges it. I do not think that any really good living writer would say "I have books enow," but "I have enough of books," where enough is obviously a noun. The quotation from Arnold, besides illustrating the idea in the text, seems to throw light on this point.

508. *Midst came their mighty Paramount.*] "Paramount" is generally used as an *adjective* signifying "raised to supreme authority;" but it is here used as a *noun*, and is synonymous with *chief*.

A globe of fiery Seraphim enclosed
With bright emblazonry, and horrent arms.
Then, of their session ended, they bid cry,
With trumpets' regal sound, the great result.
Towards the four winds four speedy Cherubim
Put to their mouths the sounding alchemy,
By heralds' voice explained; the hollow abyss
Heard far and wide, and all the host of Hell
With deafening shout returned them loud acclaim.
Thence more at ease their minds, and somewhat raised
By false presumptuous hope, the rangéd Powers
Disband, and, wandering, each his several way
Pursues, as inclination or sad choice
Leads him, perplexed where he may likeliest find
Truce to his restless thoughts, and entertain
The irksome hours, till his great Chief return.
Part on the plain, or in the air sublime,

512. *A globe of fiery Seraphim.*] One of the classical sources of the word *globus* (see FACCIOLATI) is a crowd or dense mass of people, and it seems to be so used here. Richardson's note is as follows:—"As they were spirits, being aloft in the air, or on firm ground was alike to them. *Globe* here may be therefore properly understood, and the Seraphim may be conceived above, below, on each side, around their mighty Paramount; but as the ancients have called the circle of soldiers round the *suggestum* [platform], from whence the emperor harangued them, a *globe*, Milton might probably intend that idea only."

513. *And horrent arms.*] "Horrent" means literally what stands on end and bristles; hence, what is terrible and dangerous. Newton explains the word as meaning "*set up*, like the bristles of a wild boar," and quotes some instances of Virgil's so using it.

517. *The sounding alchemy, &c.*] "Alchemy is the name of that art which is the sublimer part of chemistry, the transmutation of metals. Milton names no particular metal, but leaves the imagination at large—any metal possible to be produced by that mysterious art. It is a metanomy [*metonymy* now], the *efficient* for the *effect*: vastly poetical!"—RICHARDSON.

518—520. *The hollow abyss, &c.*] Compare Shakspeare—

"And when you saw his chariot but appear,
Have you not made a universal shout,
That Tiber trembled underneath her banks
To hear the replication of your sounds
Made in her concave shores?"

528. *Part on the plain, &c.*] There is a very considerable resemblance between the amusements of the fallen angels and certain gymnastic and other exercises that Milton recommends in his *Tractate on Education*:—"Therefore about an hour and a half, ere they eat at noon, should be allowed them for exercise, and due rest afterwards; but the time for this may be enlarged at pleasure, according as their rising in the morning shall be early. The exercise which I commend, first, is the exact use of their weapon, to guard, and to strike safely with edge or point; this will keep them healthy, nimble, strong, and well in breath; is also the likeliest means to make them grow large and tall, and to inspire them with a gallant and fearless courage, which, being tempered with seasonable lectures and precepts to them of true fortitude and patience, will turn into a native and heroic valour, and ma[l]

Upon the wing or in swift race contend,
As at th' Olympian games or Pythian fields;
Part curb their fiery steeds, or shun the goal
With rapid wheels, or fronted brigades form.
As when, to warn proud cities, war appears
Waged in the troubled sky, and armies rush
To battle in the clouds, before each van
Prick forth the airy knights, and couch their spears
Till thickest legions close; with feats of arms
From either end of Heaven the welkin burns.
Others, with vast Typhœan rage, more fell,
Rend up both rocks and hills, and ride the air
In whirlwind; Hell scarce holds the wild uproar.
As when Alcides, from Œchalia crowned

them hate the cowardice of doing wrong. They must be also practised in all the locks and gripes of wrestling, wherein Englishmen were wont to excel, as need may often be in fight, to tug, to grapple, and to close. And this perhaps will be enough wherein to prove and heat their single strength."

530—533. *As at the Olympian games.*] This passage is rather closely imitated from Horace, *Odes*, i. 1.—

"Sunt, quos curriculo pulverem Olympicum
Collegisse juvat, *metaque fervidis*
Evitata rotis, palmaque nobilis
Terrarum dominos evehit ad deos."

Professor Anthon's note — abridged — on the passage, will sufficiently illustrate the text. "The Grecian games were as follows: — 1. The Olympic; celebrated at Olympia in Elis, on the banks of the Alpheus, after an interval of four years, from the 11th to the 15th of July. They were celebrated in honour of Jupiter. The crown was of wild olive. 2. The Pythian, in honour of Apollo, celebrated near Delphi, at first every nine, but subsequently every five, years. The crown was of laurel." Observe especially that the words "shun the goal with rapid wheels" are from the same passage.

535. *Before each van.*] In front of each van (of the contending armies) the airy knights spur forward and *couch their spears*, *i.e.* fix them in their rests so as to be prepared for attack.

538. *The welkin burns.*] *Welkin* is an old Saxon word, meaning "the sky." We have several instances of it in Chaucer and Spenser:—

"For every man, and woman, doth his might
This day in mirth and revel to dispend,
Til on the *welkin* shone the sterres bright."
Chaucer.

"The pleasaunt spring appeareth;
The grasse nowe ginnes to be refreaht,
The swallowe peepes out of her nest,
And clowdie *welkin* cleareth." — Spenser.

539. *With vast Typhœan rage.*] With *gigantic* rage, Typhœus being one of the giants that fought against heaven. See Book I. l. 199.

542. *As when Alcides.*] Hercules, the grandson of Alcæus, was one of the most celebrated heroes of antiquity. Having killed the King of Echalia, in Greece, and led away his beautiful daughter Iole as a captive, he raised an altar to Jupiter, and sent off for a splendid robe to wear when he should offer a sacrifice. Deïanira, in a fit of jealousy, before sending the robe, tinged it with a certain poisonous preparation. Hercules soon found that the robe was consuming his flesh, and adhered so closely to his skin that it could not be separated. In the agony of the moment, he seized Lichas, the bearer of the robe, by the foot, and hurled him from the top of Mount Eta into the sea. This name is given to a chain of mountains in Thessaly, the eastern extremity of which, in conjunction with the sea, formed the celebrated pass of Ther-

With conquest, felt th' envenomed robe, and tore
Through pain up by the roots Thessalian pines,
And Lichas from the top of Œta threw
Into th' Euboic sea. Others, more mild,
Retreated in a silent valley, sing
With notes angelical to many a harp
Their own heroic deeds and hapless fall
By doom of battle; and complain that fate
Free virtue should enthral to force or chance.
Their song was partial, but the harmony
(What could it less when Spirits immortal sing?)
Suspended Hell, and took with ravishment
The thronging audience. In discourse more sweet,
(For eloquence the soul, song charms the sense)

mopylæ. The story of Hercules and Deïanira is told in many ways, but the above account will sufficiently illustrate the text.

546—551. *Others more mild, &c.*] Milton's love of music appears in all his writings, and what he says of it in his *Tractate on Education* may not be inappropriately quoted here: —"The interim of unsweating themselves regularly, and convenient rest before meat, may, both with profit and delight, be taken up in recreating and composing their travailed spirits with the solemn and divine harmonies of music, heard or learned; either whilst the skilful organist plies his grave and fancied descant in lofty fugues, or the whole symphony with artful and unimaginable touches adorn and grace the well-studied chords of some choice composer; sometimes the lute or soft organ-stop waiting on elegant voices, either to religious, martial, or civil ditties; which, if wise men and prophets be not extremely out, have a great power over dispositions and manners, to smooth and make them gentle from rustic harshness and distempered passions."

552—559. *Their song was partial, &c.*] Describing their own heroic deeds, they were, of course, *partial* to themselves, and besides, took a very limited view of "the truth of things," in exalting personal valour above moral courage, and other kindred virtues. The following passage from his *Familiar Letters*, will throw some light on the subject: — "I would not have you lavish your admiration on the triumphs of the chiefs whom you extol, and things of that nature in which force is of most avail. For why need we wonder if the wethers of our country are born with horns which may batter down cities and towns? Do you learn to estimate great characters, not by the quantity of their animal strength, but by the habitual justice and temperance of their conduct."

555—569. *In discourse more sweet.*] Milton in these lines seems to "cast ominous conjecture" on the study of Metaphysics, but it could not be his design to object to inquiries that he himself so vigorously pursued. If the fallen angels "reasoned high"

"Of Providence, foreknowledge, will, and fate,
Fixed fate, free will, foreknowledge absolute,"

it is probable they only carried on speculations to which they, as well as those "who kept their first estate," were addicted — if it must be so — in heaven. It is impossible to conceive a being "endowed with large discourse of reason," neglecting to prosecute these inquiries, and let no man fear to prosecute them. *Hominis est propria veri inquisitio atque investigatio.* If they "found no end in wander-

Others apart sat on a hill retired,
In thoughts more elevate; and reasoned high
Of providence, foreknowledge, will, and fate,
Fixed fate, free will, foreknowledge absolute;
And found no end, in wandering mazes lost.
Of good and evil much they argued then,
Of happiness and final misery,
Passion and apathy, and glory and shame,
Vain wisdom all, and false philosophy:
Yet with a pleasing sorcery could charm
Pain for awhile or anguish, and excite
Fallacious hope, or arm th' obdured breast
With stubborn patience as with triple steel.
Another part, in squadrons and gross bands,
On bold adventure to discover wide
That dismal world, if any clime perhaps
Might yield them easier habitation, bend
Four ways their flying march, along the banks
Of four infernal rivers, that disgorge

mazes lost," it may have arisen from the want of the *humility* necessary for all created intelligences in grappling with subjects that relate to the infinite and the eternal; but in this respect we are under little temptation to imitate them. As usual, Milton represents the fallen spirits as talking *stoicism*. The principles of this sect, as we have already seen, encouraged a stern and unbending virtue, and a resolute contempt for pain and suffering. The very name is synonymous with unyielding firmness, and insensibility to the passions of love, fear, hatred, &c. &c. The same want of success in such inquiries is still complained of, as witness the following lamentation or exultation (I know not which to hold it) by Mons. de Bonald, as given by Dugald Stewart in his *Preliminary Dissertation to the Encyclopædia Britannica*. I by no means acquiesce in the truth of the extract; but, as it seems to illustrate the text, I submit it to the student. "The diversity of doctrines has increased, from age to age, with the number of masters, and with the progress of knowledge; and Europe, which at present possesses libraries filled with philosophical works, and which reckons up almost as many philosophers as writers; poor in the midst of so much riches, and uncertain, with the aid of all its guides, which road it should follow; Europe, the centre and focus of all the lights of the world, has yet its *philosophy* only in expectation." Truly extremes meet. Next to a devout believer, who is willing to read his breviary *taliter qualiter*, as the ox or the ass eats what is put before it, asking no questions, certain parties delight in a sceptic who uproots all faith in human reason, and then sends men, in their distraction, to what calls itself an "infallible authority."

559. *Of providence, foreknowledge, &c.*] "The turn of the words here is admirable, and very well expresses the wanderings and mazes of their discourse; and the turn of the words is greatly improved, and rendered still more beautiful by the addition of an epithet to each of them."—Newton.

568. *Or arm the obdured breast, &c.*] Compare the following:

"Illi robur et æs triplex
Circa pectus erat, qui fragilem truci
Commisit pelago ratem
Primus."—Horace, *Odes*, i. 3.

Into the burning lake their baleful streams;
Abhorréd Styx, the flood of deadly hate;
Sad Acheron of sorrow, black and deep;
Cocytus, named of lamentation loud
Heard on the rueful stream; fierce Phlegethon,
Whose waves of torrent fire inflame with rage.

577. *Abhorréd Styx, the flood of deadly hate, &c.*] *Styx* is connected with the word στυγεωI *hate* or *abhor*, and is, as has been said already, the principal river in the nether world. *Acheron* (from αχος, *grief*) is the river of sorrow, that flows round the infernal regions. Its waters are represented as muddy and bitter, and into it both the Phlegethon and Cocytus flow. *Phlegethon* comes from a Greek word signifying *to burn*. *Cocytus*, from a Greek word signifying *to bewail*, is the river of lamentation. it was one of the streams that washed the shores of hell, and prevented the imprisoned souls from returning to the earth. *Lethe*, from a Greek word signifying *foryetfulness*, is the river of oblivion. Its waters possessed the quality of causing those who drank them to forget the whole of their former existence. Both Virgil and Dante have described this stream, but neither comes up to the magnificence of the English poet. The exquisiterythm of these five lines, and the adaptation of the sound to the sense, are well worth observing. We are every now and then reminded of the truth of Channing's remarks as to the expressiveness of Milton's numbers; but I know not that a more fitting opportunity will be presented for laying them before the reader. "We should not fulfil our duty, were we not to say one word on what has been justly celebrated, the harmony of Milton's versification. His numbers have the prime charm of expressiveness. They vary with, and answer to the depth, or tenderness, or sublimity of his conceptions, and hold intimate alliance with the soul. Like Michael Angelo, in whose hands the marble was said to be flexible, he bends our language, which foreigners reproach with hardness, into whatever forms the subject demands. All the treasures of sweet and solemn sound are at his command. Words, harsh and discordant in the writings of less gifted men, flow through his poetry in a full stream of harmony. This power over language is not to be ascribed to Milton's musical ear. It belongs to the soul. It is a gift or exercise of genius, which has power to impress itself on whatever it touches, and finds or frames in sounds, motions, and material forms, correspondences and harmonies, with its own fervid thoughts and feelings."

581. *Whose waves of torrent fire inflame with rage.*] The words "torrent" and "inflame" may be both understood as either *transitive* or *intransitive*. They have been explained in an intransitive sense, "torrent" as equivalent to "rolling rapidly," and "inflame" to "kindle into flames." That the words are susceptible of this sense, I do not dispute, and I even admit that it will suit the alleged facts of the case; but the active sense is equally admissible, and, as far as I can judge, much more graphic and to the purpose. *Torrentia sidera* is an expression used by Horace when he means to indicate that the stars burn up the ground and parch it, and is certainly used in an active sense, having an accusative case after it. In the same way I would interpret "inflame," in the sense of *stir up* or *set fire to the passions*. Observe, the poet is describing what each separate river does. Styx is the flood of hate; Cocytus is the river of lamentation; and Phlegethon the stream whose waves of burning or scathing fire inflames or sets on fire the spirits who come in contact with it. Spenser, in whose footsteps Milton treads so closely, has given a descrip-

Far off from these a slow and silent stream,
Lethe, the river of oblivion, rolls
Her watery labyrinth, whereof who drinks
Forthwith his former state and being forgets,
Forgets both joy and grief, pleasure and pain.
Beyond this flood a frozen continent
Lies dark and wild, beat with perpetual storms
Of whirlwind and dire hail, which on firm land
Thaws not, but gathers heap, and ruin seems
Of ancient pile; or else deep snow and ice,
A gulf profound as that Serbonian bog
Betwixt Damiata and Mount Casius old,
Where armies whole have sunk: the parching air
Burns frore, and cold performs th' effect of fire.
Thither, by harpy-footed furies haled,
At certain revolutions, all the damned
Are brought; and feel by turns the bitter change
Of fierce extremes, extremes by change more fierce,
From beds of raging fire to starve in ice
Their soft ethereal warmth, and there to pine
Immovable, infixed, and frozen round,
Periods of time: thence hurried back to fire.
They ferry over this Lethean sound,
Both to and fro, their sorrow to augment,
And wish and struggle, as they pass, to reach
The tempting stream, with one small drop to lose
In sweet forgetfulness all pain and woe,
All in one moment, and so near the brink;
But fate withstands, and to oppose th' attempt
Medusa with Gorgonian terror guards

tion of the same rivers. The following is part of it:—

"They pas the bitter waves of Acheron,
Where many soules sit wailing woefully:
And come to fiery flood of Phlegethon,
Whereas the damned ghosts in torments fry,
And with sharp shrilling shriekes doe bootless cry,
Cursing high Jove, the which them thither sent.
The House of endless Paine is built thereby,
In which ten thousand sorts of punishment
The cursed creatures doe eternally torment."
Faëris Queene, bk. i. cant. v. st. 33.

589. *Dire hail* is a phrase taken from Horace. Everything sent by the wrath of a god (*dei ira*) was termed *dirum*.

592. *That Serbonian bog.*] *i.e.* the Palus Serbonis, near Mount Casius, in Lower Egypt. *Damiata*, now Damietta, a town on the eastern-most branch of the Nile, six or eight miles from the Mediterranean. The Lake was surrounded on all sides by hills of loose sand, which, carried into the water by high winds, so thickened the lake that it could not be distinguished from part of the continent.

611. *Medusa with Gorgonian terror.*] Medusa was one of the Gorgons, who are represented as frightful beings. Their heads were covered with hissing serpents instead of hair, and they had wings, brazen claws, and enormous teeth. Medusa, who alone of the three sisters was mortal, was killed by

The ford, and of itself the water flies
All taste of living wight, as once it fled
The lip of Tantalus. Thus roving on
In cónfused march forlorn, th' adventurous bands,
With shuddering horror pale, and eyes aghast
Viewed first their lamentable lot, and found
No rest. Through many a dark and dreary vale
They passed, and many a region dolorous,
O'er many a frozen, many a fiery Alp,
Rocks, caves, lakes, fens, bogs, dens, and shades of death,
A universe of death; which God by curse
Created evil, for evil only good;
Where all life dies, death lives, and nature breeds,
Perverse, all monstrous, all prodigious things,
Abominable, inutterable, and worse
Than fables yet have feigned, or fear conceived,
Gorgons and Hydras, and Chimæras dire.

Perseus, but not without great difficulty, as every one that looked on her head was changed into stone.

614. *Tantalus* offended Jupiter in some way, for accounts vary as to the exact nature of the offence, and he was punished in the lower regions by being afflicted with a raging thirst, and at the same time placed in the midst of a lake, the waters of which always receded from him as soon as he attempted to drink them. Over his head, also, hung branches of fruit, which receded when he stretched out his hand to take them.

614—628. *Thus roving on, &c.*] The music of these lines is exquisite. The poet avails himself of the device of alliteration no fewer than *four* times,—"*l*amentable *l*ot," "*d*ark and *d*reary," "*f*rozen and *f*iery," "*f*ables yet have *f*eigned;" but to take off the sense of sameness, he has skilfully introduced strong contrasts both in the words and in the meaning,—"for evil only good," "life dies," "death lives," &c. The lines paint admirably the tediousness and difficulty of Satan's journey, but they require to be read again and again before they yield their full meaning. The whole passage is a fine specimen of the figure of speech called *climax*, and the conclusion is—like the rush of many waters—truly grand. Observe further, how the absence of the conjunction in line 621. serves to represent the horror of that world in which the damned spirits, when fallen from heaven, were doomed to wander.

628. *Gorgons and Hydras, and Chimæras dire.*] The *Gorgons* were the three daughters of Phorcys, a marine god, and his wife Ceto. Their names are Medusa, Euryale, and Stheno. They are described as having great wings, sharp crooked claws, teeth like the tusks of the wild boar, and snakes instead of hair. Æschylus says they had but one eye and one tooth between them. So horrible were they to look on, that they turned into stone every one who gazed at them. *Hydra* was the name of a monstrous water-snake with a hundred heads. As soon as one of these was cut off, two others grew in its place, if the wound was not stopped with fire. It was one of the labours of Hercules to destroy this dreadful monster. The *Chimæra* was a monster which the poets feign to have had the fore parts of a lion, the body of a goat (the word itself means *a goat* in Greek), and the tail of a dragon. It had three heads to correspond, and out of them all it vomited flames. Altogether these cre-

Meanwhile the Adversary of God and Man,
Satan, with thoughts inflamed of highest design,
Puts on swift wings, and towards the gates of Hell
Explores his solitary flight; sometimes
He scours the right-hand coast, sometimes the left;
Now shaves with level wing the deep, then soars
Up to the fiery concave, towering high.
As when far off at sea a fleet descried
Hangs in the clouds, by equinoctial winds
Close sailing from Bengala, or the isles
Of Ternate and Tidore, whence merchants bring
Their spicy drugs: they on the trading flood
Through the wide Ethiopian to the Cape
Ply, stemming nightly toward the pole. So seemed
Far off the flying Fiend. At last appear
Hell bounds, high reaching to the horrid roof,
And thrice threefold the gates; three folds were brass,
Three iron, three of adamantine rock
Impenetrable, impaled with circling fire,
Yet unconsumed. Before the gates there sat

tions are most hideous and disgusting; and if the fiends met with more "abominable" creatures in their "confused march forlorn," they must have been horrible indeed.

636. *As when far off at sea.*] From this picture it is obvious that Milton made good use of his eyes when he *had* the use of them. The impression made on paper by the leaf is not more like the leaf itself, nor more true to nature, than is this *word-painting* by our author. It is the thing as actually seen, not half-seen or fancied.

638—639. *Bengala*, the ancient—and therefore best adapted for the purpose of the poet—name of Bengal, the largest of the three Presidencies of British India. *Ternate* and *Tidore* are two of the Molucca islands, in the Asiatic Archipelago, belonging to the Dutch. They are celebrated for the production of "spicy drugs." Observe, Milton uses both words as dissyllables, Ter-nate and Ti-dore.

641. *Through the wide Ethiopian to the Cape.*] Æthiopia or Ethiopia is a country south of Egypt, extending on the east to the Red Sea, and to the south and west indefinitely, as far, apparently, as the knowledge of the ancients extended; hence, the Ethiopian Sea would be the sea that washed the eastern shores of Africa, *i. e.* the Indian Ocean. *The Cape* is the Cape of Good Hope.

642. *Ply, stemming nightly toward the pole.*] By night they push on towards the South Pole, or, as the Richardsons explain the line, "they work the stem or head of the ship in the night-time to avoid land, bearing off towards the south. Ships coming from the East Indies, making towards the Cape, have the vast Ethiopian Sea open to the south (or South Pole), and are that way in no danger of land."

648—680. *Before the gates there sat.*] Here begins the famous allegory of Sin and Death, which is little more than an elaborate paraphrase of James, i. 15. "Then, when Lust hath conceived, it bringeth forth Sin; and Sin, when it is finished, bringeth forth Death." Euripides, Milton's favourite among the Greek tragedians, had already made Θανατος, or Death, a principal agent in one of his plays; but in the description of Sin

On either side a formidable shape;
The one seemed woman to the waist, and fair,
But ended foul in many a scaly fold
Voluminous and vast; a serpent armed
With mortal sting; about her middle round
A cry of Hell-hounds, never ceasing barked,
With wide Cerberean mouths, full loud, and rung
A hideous peal: yet, when they list, would creep,
If aught disturbed their noise, into her womb,
And kennel there; yet there still barked and howled,
Within unseen. Far less abhorred than these
Vexed Scylla, bathing in the sea that parts
Calabria from the hoarse Trinacrian shore:
Nor uglier follow the night-hag, when, called
In secret, riding through the air, she comes,

Milton follows Spenser very closely, as the following lines will show:—

"Halfe like a serpent horribly displaide,
But th' other halfe did woman's shape retaine,
Most lothsom, filthie, foule, and full of vile disdaine.

"And as she lay upon the durtie ground,
Her huge long taile her den all overspred,
Pointed with mortall sting: of her there bred
A thousand young ones, which she dayly fed,
Sucking upon her poisonous dugs: each one
Of sundrie shapes, yet all ill-favor'd;
Soone as that uncouth light upon them shone,
Into her mouth they crept, and suddain all were gone."—*Faërie Queene*, book i. canto i. st. 14—15.

649. *On either side a formidable shape.*] This use of the distributive adjective *either*, though by no means without authority, ought as far as possible to be avoided. *Either* properly means on the one side or the other, but not on both; each side is equivalent to both sides. Dr. Crombie remarks that, "if *either* be used equivocally, it must, in many cases, be utterly impossible for human ingenuity to ascertain whether only 'one of two' or 'both' be intended. In such expressions, for example, as 'take either side,' 'the general ordered his troops to march on either bank,' how is the reader or hearer to divine whether *both sides*, *both banks*, or only one be signified? By employing *each* to express 'both' taken individually, and *either* to denote 'one of the two,' all ambiguity is removed."

650—652. *The one seemed woman to the waist.*] "A beautiful woman ending foully in a filthy fish," is, according to Horace, the ultimate idea of a monstrosity, and he warns the poet to avoid it. But Milton wanted an ugly picture, and he takes the one already formed to his hand. If any thing uglier can be conceived, we have it immediately afterwards in the offspring of this monster—*Death*. Shakspeare's witches in *Macbeth* are the only creation in English literature to be compared with our author's description of Sin and Death.

659—661. *Far less abhorred than these.*] The ellipsis is, Far less abhorred than these *were the dogs or monsters* that vexed Scylla, &c. Sicily was called Trinacria, or Triquetra, from its being triangular in shape. Scylla was a rock on the Italian side of the Straits of Messina, nearly opposite to Charybdis on the coast of Sicily. Calabria is the peninsula in the south-east of Italy. The story is that Circe, from motives of jealousy, threw magical herbs into the well in which Scylla, a daughter of Cratæis, was wont to bathe, by means of which the lower part of her body was changed into the tail of a fish or serpent, surrounded by dogs, while the upper part remained that of a woman.

Lured with the smell of infant blood, to dance
With Lapland witches, while the labouring moon
Eclipses at their charms. The other shape,
If shape it might be called that shape had none
Distinguishable in member, joint, or limb;
Or substance might be called that shadow seemed,
For each seemed either; black it stood as Night,
Fierce as ten Furies, terrible as Hell,
And shook a dreadful dart; what seemed his head
The likeness of a kingly crown had on.
Satan was now at hand, and from his seat
The monster, moving onward, came as fast
With horrid strides; Hell trembled as he strode.
Th' undaunted Fiend what this might be admired,
Admired, not feared; God and his Son except,
Created thing nought valued he, nor shunned;
And with disdainful look thus first began.
"Whence and what art thou, execrable shape!
That darest, though grim and terrible, advance
Thy miscreated front athwart my way
To yonder gates? through them I mean to pass,
That be assured, without leave asked of thee:
Retire, or taste thy folly; and learn by proof,
Hell-born! not to contend with Spirits of Heaven."
To whom the Goblin, full of wrath, replied;
"Art thou that traitor Angel, art thou He,
Who first broke peace in Heaven and faith, till then
Unbroken; and in proud rebellious arms

671. *Fierce as ten Furies.*] The Furies were, properly speaking, only *three* in number, Tisiphone, Alecto, and Megæra. Æschylus describes them as divinities more ancient than the Olympian gods, dwelling in the deep darkness of Tartarus, dreaded by gods and men; with bodies all black, serpents twined in their hair, and blood dripping from their eyes. Milton increases the number to *ten*, to make them more terrible; and he means to insinuate that had there been ten furies such as the ancient poets describe, the monster he has now in view would be a match for them all.

672—673. *What seemed his head, &c.*] Observe the studied obscurity of the lines. What *seemed* his head, the *likeness* of a crown had on. Both *head* and *crown* are shadowy.

678—679. *God and his Son except, created thing nought valued he.*] This is a blunder, and the Richardsons have in vain attempted to justify it. Homer was allowed to nod, and I do not see how Milton could be expected to be always wide awake. The inconsistency of the sentence, when analysed, must strike the merest tyro.

681. *Execrable* (from exsecror, *to wish evil to any one*), deserving imprecations, detestable and accursed.

685. *Taste thy folly.*] i. e. learn the effect of thy folly, in attempting to stop my way.

Drew after him the third part of Heaven's sons,
Conjúred against the Highest; for which both thou
And they, outcast from God, are here condemned
To waste eternal days in woe and pain?
And reckonest thou thyself with Spirits of Heaven,
Hell-doomed! and breathest defiance here and scorn,
Where I reign king, and, to enrage thee more,
Thy king and lord? Back to thy punishment,
False fugitive! and to thy speed add wings,
Lest with a whip of scorpions I pursue
Thy lingering, or with one stroke of this dart
Strange horror seize thee, and pangs unfelt before."
So spake the grisly Terror, and in shape,
So speaking and so threatening, grew tenfold
More dreadful and deform. On the other side
Incensed with indignation, Satan stood
Unterrified, and like a comet burned,
That fires the length of Ophiuchus huge
In th' arctic sky, and from his horrid hair
Shakes pestilence and war. Each at the head
Levelled his deadly aim; their fatal hands
No second stroke intend; and such a frown
Each cast at th' other, as when two black clouds,
With Heaven's artillery fraught, come rattling on
Over the Caspian, then stand front to front,
Hovering a space, till winds the signal blow

700. *False fugitive.*] "False" in ranking himself with "the spirits of heaven," l. 687.; and "fugitive" in flying, or running away, from the punishment to which he had been consigned. "False" may have the sense of *false-hearted* or cowardly, flying from a punishment to which he was justly doomed.

701. *A whip of scorpions.*] "And now, whereas my father did lade you with a heavy yoke, I will add to your yoke; my father hath chastised you with whips, but I will chastise you with *scorpions*."—1 Kings, xii. 11.

708. *And like a comet burned, &c.*] "In former times comets were regarded as preternatural appearances, betokening the displeasure of the superior powers, and accordingly viewed with the terror and apprehension naturally excited by harbingers of indefinite and unavoidable calamity. Since they have been discovered to be component parts of the solar system, their appearance excites no other interest than that which astronomers feel to determine their orbits, and to deduce from their physical aspects such conclusions as they are calculated to afford relative to the constitution of the universe."—Brande's *Dictionary*.

712. *Their fatal hands no second stroke intend.*] *i. e.* their deadly hands intend no second stroke, because each means to dispatch the other at a single blow.

715—716. *Heaven's artillery.*] *i. e.* thunder, lightning, hail, &c. Instead of saying, "over the sea" in general, he says, "over the Caspian," because it was celebrated for storms. Horace had

To join their dark encounter in mid-air:
So frowned the mighty combatants, that Hell
Grew darker at their frown; so matched they stood;
For never but once more was either like
To meet so great a foe. And now great deeds
Had been achieved, whereof all Hell had rung,
Had not the snaky Sorceress that sat
Fast by Hell gate, and kept the fatal key,
Risen, and with hideous outcry rushed between.
"O Father! what intends thy hand," she cried,
"Against thy only son? What fury, O Son!
Possesses thee to bend that mortal dart
Against thy Father's head? and knowest for whom;
For him who sits above and laughs the while
At thee, ordained his drudge, to execute
Whate'er his wrath, which he calls justice, bids;
His wrath, which one day will destroy ye both."
She spake, and at her words the hellish Pest
Forbore; then, these to her Satan returned.
"So strange thy outcry, and thy words so strange
Thou interposest, that my sudden hand,
Prevented, spares to tell thee yet by deeds
What it intends, till first I know of thee,
What thing thou art, thus double-formed; and why,
In this infernal vale first met, thou call'st
Me Father, and that phantasm callest my Son;

already singled out the Caspian as distinguished for its hurricanes:

"Non semper imbres nubibus hispidos
Manent in agros; aut *Mare Caspium*
Vexant inæquales procellæ,
Usque." — *Odes*, ii. 9.

An *individual* term is always much more emphatic, and therefore better suited to the poet's purpose than a *general* term.

721. *For never but once more, &c.*] The foe is Jesus Christ, who will one day destroy, not only death, but him that has the power of death, that is, the devil. — Heb. ii. 14.

734. *His wrath.*] The words "his wrath," in this line, is a sort of *echo* of the same words in the previous line. I am not quite sure as to the name under which learned rhetoricians — and everybody knows that "the naming of their tools" is a great part of their business — treat of the figure, whether Echo or Epizeuxis. The effect of it is often very fine, as witness these two stanzas of LONGFELLOW's magnificent *Psalm of Life:*—

"Lives of great men all remind us
We can make our lives sublime,
And, departing, leave behind us
Footprints on the sands of time:

"*Footprints*, that perhaps another,
Sailing o'er life's solemn main,
A forlorn and shipwrecked brother
Seeing, shall take heart again."

743. *And that phantasm callest my son.*] *Phantasm* (in the Greek φαντασμα), is literally an appearance, but in use it means something appearing *only to the imagination*. The creature before him was such a monstrous and *miscreated* thing, that Satan pretends to believe it "a horrible shadow and an unreal mockery."

I know thee not, nor ever saw till now
Sight more detestable than him and thee."
To whom thus the Portress of Hell gate replied.
"Hast thou forgot me then, and do I seem
Now in thine eyes so foul? once deemed so fair
In Heaven, when at the assembly, and in sight
Of all the Seraphim with thee combined
In bold conspiracy against Heaven's king,
All on a sudden miserable pain
Surprised thee, dim thine eyes, and dizzy swum
In darkness, while thy head flames thick and fast
Threw forth; till, on the left side opening wide,
Likest to thee in shape and count'nance bright,
Then shining heavenly fair, a goddess armed,
Out of thy head I sprung. Amazement seized
All th' host of Heaven; back they recoiled, afraid
At first, and called me *Sin*, and for a sign
Portentous held me; but, familiar grown,
I pleased, and with attractive graces won
The most averse, thee chiefly, who full oft,
Thyself in me, thy perfect image, viewing,
Becam'st enamoured, and such joy thou took'st
With me in secret, that my womb conceived
A growing burden. Meanwhile war arose,
And fields were fought in Heaven; wherein remained
(For what could else?) to our Almighty Foe
Clear victory; to our part loss and rout
Through all the empyréan: down they fell,
Driven headlong from the pitch of Heaven, down
Into this deep; and in the general fall
I also; at which time, this powerful key
Into my hand was given, with charge to keep

757—758. *A goddess armed out of thy head I sprung.*] "Sin is rightly made to spring out of the head of Satan, as Wisdom, or Minerva, did out of Jupiter's. And Milton describes the birth of the one very much in the same manner as the ancient poets have described that of the other, particularly the author of the Hymn to Minerva, vulgarly ascribed to Homer."—Newton.

758—767. *Amazement seized, &c.*] Observe the exact use of the word *amazement*. "I am *surprised* with what is new or unexpected; I am *astonished* at what is vast or great; I am *amazed* with what is incomprehensible; I am *confounded* with what is shocking or terrible."—Blair. Pope seems to have borrowed from this passage of Milton when he says,—

"Vice is a monster of so frightful mien,
As, to be hated, needs but to be seen;
Yet seen too oft, familiar with her face,
We first endure, then pity, then embrace."

772. *From the pitch of Heaven.*] *i. e.* from the top, or highest point of Heaven. Thomson uses the phrase "crown of heaven" in the same sense.—*Autumn*, l. 1109.

These gates for ever shut, which none can pass
Without my opening. Pensive here I sat
Alone; but long I sat not, till my womb,
Pregnant by thee, and now excessive grown,
Prodigious motion felt and rueful throes.
At last this odious offspring whom thou seest,
Thine own begotten, breaking violent way,
Tore through my entrails, that, with fear and pain
Distorted, all my nether shape thus grew
Transformed: but he, my inbred enemy,
Forth issued, brandishing his fatal dart,
Made to destroy; I fled, and cried out *Death!*
Hell trembled at the hideous name, and sighed
From all her caves, and back resounded, *Death.*
I fled; but he pursued (though more, it seems,
Inflamed with lust than rage), and, swifter far,
Me overtook, his mother, all dismayed,
And in embraces forcible and foul
Ingendering with me, of that rape begot
These yelling monsters, that with ceaseless cry
Surround me, as thou saw'st; hourly conceived
And hourly born, with sorrow infinite
To me; for, when they list, into the womb
That bred them they return, and howl and gnaw
My bowels, their repast; then, bursting forth
Afresh, with conscious terrors vex me round,
That rest or intermission none I find.
Before mine eyes in opposition sits
Grim Death, my son and foe; who sets them on,
And me his parent would full soon devour
For want of other prey, but that he knows
His end with mine involved; and knows that I
Should prove a bitter morsel, and his bane,

789. *And back resounded, Death.*] Observe how artistically the "death" in this line is made the echo of the "death" in line 787. The word may be either in the objective or the nominative. I prefer considering it the former, and have printed the line accordingly. Newton quotes two similar passages from Virgil; but our own poet Shelley has an example of the same thing in his *Prometheus Unbound*—a poem displaying a great deal both of the spirit and the power of Milton—that seems quite as beautiful:—

The tongueless caverns of the craggy hills
Cried, "Misery!" Then the hollow Heaven replied,
"Misery!" and the Ocean's purple waves,
Climbing the land, howled to the lashing winds,
And the pale nations heard it, "Misery."

801. *With conscious terrors vex me round.*] *Conscious*, as applied to terrors, appears to mean *terrors that I feel within myself.* One of the meanings, however, of the Latin word "Conscius" is *guilty*, and this may be its sense here.

Whenever that shall be; so fate pronounced.
But thou, O Father! I forewarn thee, shun
His deadly arrow; neither vainly hope
To be invulnerable in those bright arms,
Though tempered heavenly; for that mortal dint,
Save he who reigns above, none can resist."
She finished, and the subtle Fiend his lore
Soon learned, now milder, and thus answered smooth.
"Dear Daughter! since thou claim'st me for thy sire,
And my fair son here shew'st me, the dear pledge
Of dalliance had with thee in Heaven, and joys
Then sweet, now sad to mention, through dire change
Befallen us, unforeseen, unthought of; know
I come no enemy, but to set free
From out this dark and dismal house of pain
Both him and thee, and all the heavenly host
Of Spirits that, in our just pretences armed,
Fell with us from on high: from them I go
This uncouth errand sole, and, one for all,
Myself expose, with lonely steps to tread
Th' unfounded deep, and through the void immense
To search with wandering quest a place foretold
Should be, and, by concurring signs, ere now
Created vast and round, a place of bliss
In the purlieus of Heaven, and therein placed
A race of upstart creatures, to supply
Perhaps our vacant room; though more removed,
Lest Heaven, surcharged with potent multitude,
Might hap to move new broils: Be this or aught
Than this more secret now designed, I haste
To know; and this once known, shall soon return,
And bring ye to the place where thou and Death
Shall dwell at ease, and up and down unseen
Wing silently the buxom air, imbalmed

813. *Mortal dint.*] The word *dint* is now obsolete, at least in the literal sense. It means a stroke or blow. It survives in the Scottish dialect under the form of *dunt*. "I have a wife o' my ain, I'll take *dunts* frae naebody." "Mortal dint" is therefore *deadly stroke*. We still speak of convincing a person "by dint of argument."

829. *The unfounded deep.*] "Unfounded:" what has no foundation or bottom.

842. *The buxom air.*] "Buxom" is thought by Richardson — not the commentator on Milton, but the celebrated lexicographer — to be the same as *bugh-some*, *i. e.* easily bended to one's will and hence pliant, elastic, lively. It seems to be synonymous with Ovid's phrase "agitabilis aer" — air easily moved from its place.

With odours: there ye shall be fed and filled
Immeasurably; all things shall be your prey."
He ceased, for both seemed highly pleased, and Death
Grinned horrible a ghastly smile, to hear
His famine should be filled, and blest his maw
Destined to that good hour: no less rejoiced
His mother bad, and thus bespake her sire.
"The key of this infernal pit by due,
And by command of Heaven's all-powerful King,
I keep; by him forbidden to unlock
These adamantine gates; against all force
Death ready stands to interpose his dart,
Fearless to be o'ermatched by living might.
But what owe I to his commands above
Who hates me, and hath hither thrust me down
Into this gloom of Tartarus profound,
To sit in hateful office here confined,
Inhabitant of Heaven, and heavenly born,
Here in perpetual agony and pain,
With terrors and with clamours compassed round
Of mine own brood, that on my bowels feed?
Thou art my father, thou my author, thou
My being gav'st me; whom should I obey
But thee? whom follow? thou wilt bring me soon
To that new world of light and bliss, among
The gods who live at ease, where I shall reign
At thy right hand voluptuous, as beseems,
Thy daughter and thy darling, without end."
Thus saying, from her side the fatal key,
Sad instrument of all our woe, she took;
And, towards the gate rolling her bestial train,

Spenser seems to use it in the same sense:—

"The cruell wound enraged him so sore,
That loud he yelled for exceeding paine;
As hundred ramping lions seemed to rore;
Whom ravenous hunger did thereto constraine.
Then gan he tosse aloft his stretched traine,
And therewith scourge the *buxome* aire so sore,
That to his force to yielden it was faine;
Ne ought his sturdy strokes might stand afore,
That high trees overthrew, and rocks in peeces tore." — Spenser's *Fairie Queene*, book i. canto xi. st. xxxvii.

846. *Grinned horrible a ghastly smile.*] What a picture! Death the loathsome, "horrible" thing that had just been described, "grinned a smile," as if it were a work of some difficulty to do so; and then a "ghastly smile"—one to make other creatures stand aghast. A parallel passage in Shakspeare throws some light on the language of the text:—

"Seldom he smiles; and smiles in such a sort,
As if he mocked himself and scorned his spirit
That could be moved to smile at any thing."

There is an amusing essay on Grinning in the *Spectator*, No. 173., by Addison; and though it is not connected with the text, yet I take the liberty of recommending it to the notice of the reader. It is apparently an unpromising subject, but it yields good fruit in his hands.

Forthwith the huge portcullis high up drew,
Which, but herself, not all the Stygian powers
Could once have moved: then in the keyhole turns
Th' intricate wards, and every bolt and bar
Of massy iron or solid rock with ease
Unfastens. On a sudden open fly,
With impetuous recoil and jarring sound,
Th' infernal doors, and on their hinges grate
Harsh thunder, that the lowest bottom shook
Of Erebus. She opened, but to shut
Excelled her power; the gates wide open stood,
That with extended wings a bannered host,
Under spread ensigns marching, might pass through,
With horse and chariots ranked in loose array;
So wide they stood, and like a furnace mouth,

874. *The huge portcullis high up drew.*] "Portcullis is, in fortification a sort of machine composed of several large pieces of wood laid across one another like a harrow, and pointed with iron, used formerly to be hung over gateways of fortified places, to be let down in case of a surprise, and when there was not time to shut the gate."—Brande's *Dictionary of Science, &c.*

879. *On a sudden open fly, &c.*] "No very great art is required in a poet, when he is describing sweet and soft sounds, to make use of such words as have most liquids and vowels, and glide the softest; or, when he is describing harsh sounds, to throw together a number of harsh syllables which are of difficult pronunciation. Here the common structure of language assists him; for it will be found that, in most languages, the names of many particular sounds are so formed, as to carry some affinity to the sound which they signify; as with us, the *whistling* of winds, the *buzz* and *hum* of insects, the *hiss* of serpents, the *crash* of falling timber, and many other instances, where the word has been plainly framed upon the sound it represents. I shall produce a remarkable example of this beauty from Milton, taken from two passages in *Paradise Lost*, describing the sound made, in the one, by the opening of the gates of hell; in the other, by the opening of those of heaven. The contrast between the two, displays to great advantage the poet's art. The first is the opening of hell's gates: —

> On a sudden, open fly,
> With impetuous recoil, and jarring sound,
> Th' infernal doors; and on their hinges grate
> Harsh thunder.

"Observe now the smoothness of the other:—

> Heaven opened wide
> Her ever during gates, harmonious sound,
> On golden hinges turning.—Book vii. 205."

Blair's *Lectures.*

Compare Virgil: —

> "Tum demum horrisono stridentes cardine sacræ,
> Panduntur portæ."—*Æn.* vi. 573.

883. *Erebus*, an infernal deity, the son of Chaos and Darkness. He dwelt in the lowest part of hell, and the place often goes by his name.

884. *But to shut, excelled her power.*] To excel (and the same is true of the corresponding Latin word) means generally "to surpass" in a good sense, but Milton frequently uses it as synonymous with "exceed" or "outdo." The same use of the word occurs in Cornelius Nepos: —"Constat enim inter omnes, qui de eo memoriæ prodiderunt, nihil illo fuisse *excellentius* vel in vitiis vel in virtutibus."

Cast forth redounding smoke and ruddy flame.
Before their eyes in sudden view appear
The secrets of the hoary deep; a dark
Illimitable ocean, without bound,
Without dimension; where length, breadth, and height,
And time and place, are lost; where eldest Night
And Chaos, ancestors of nature, hold
Eternal anarchy, amidst the noise
Of endless wars, and by confusion stand.
For hot, cold, moist, and dry, four champions fierce,
Strive here for mastery, and to battle bring
Their embryon atoms; they around the flag
Of each his faction, in their several clans,
Light-armed or heavy, sharp, smooth, swift, or slow,
Swarm populous, unnumbered as the sands
Of Barca or Cyrene's torrid soil,
Levied to side with warring winds, and poise
Their lighter wings. To whom these most adhere,
He rules a moment; Chaos umpire sits,
And by decision more embroils the fray,
By which he reigns: next him high arbiter
Chance governs all. Into this wild abyss,
The womb of Nature, and perhaps her grave,
Of neither sea, nor shore, nor air, nor fire,
But all these in their pregnant causes mixed
Confusedly, and which thus must ever fight,
Unless th' Almighty Maker them ordain
His dark materials to create more worlds;
Into this wild abyss the wary Fiend
Stood on the brink of Hell, and looked awhile,
Pondering his voyage; for no narrow frith
He had to cross. Nor was his ear less pealed
With noises loud and ruinous (to compare
Great things with small) than when Bellona storms,

904. *Barca* was for the most part a desert country, on the north coast of Africa, extending from Syrtis Major as far as Egypt. The ancient Cyrenaica, of which the capital was *Cyrene*, formed a part of this region.

906. *To whom these most adhere.*] The natural order is, "He, to whom these most adhere, rules (for) a moment." *Most* is here to be considered as an *adjective*, not an *adverb*. *Moment* is in the objective, governed by *for* understood.

921. *To compare great things with small.*] Imitated from Virgil, who says,

Sic canibus catulos similes, sic matribus hœdos
Noram; *sic parvis componere magna solebam.*
Buc. i. 23.

922. *Bellona* was the Roman goddess of war, said by some to be the sister, and by others the daughter, of

With all her battering engines bent to raze
Some capital city; or less than if his frame
Of Heaven were falling, and these elements
In mutiny had from her axle torn
The stedfast earth. At last his sail-broad vans
He spreads for flight, and in the surging smoke
Uplifted spurns the ground; thence many a league,
As in a cloudy chair, ascending, rides
Audacious; but, that seat soon failing, meets
A vast vacuity: all unawares,
Fluttering his pennons vain, plumb down he drops
Ten thousand fathom deep, and to this hour
Down had been falling, had not by ill chance
The strong rebuff of some tumultuous cloud,
Instinct with fire and nitre, hurried him
As many miles aloft; that fury stayed,
Quenched in a boggy Syrtis, neither sea
Nor good dry land; nigh foundered, on he fares,
Treading the crude consistence, half on foot,
Half-flying; behoves him now both oar and sail.
As when a gryphon through the wilderness
With wingéd course, o'er hill or moory dale,
Pursues the Arimaspian, who by stealth
Had from his wakeful custody purloined

Mars. Her priests consecrated themselves by making incisions in their arms and shoulders, and offered their own blood in sacrifice.

933. *Pennons.*] *i.e.* wings; now written *pinions*. *Plumb down he drops; i. e.* he drops down as *lead* drops, quickly and perpendicularly. *Plump*, with which this word is sometimes confounded, means full or fat.

942. *Behoves him now both oar and sail.*] *i.e.* it behoves him, it is necessary for him now *to use* both oar and sail.

943. *As when a gryphon.*] The gryphon or griffon "was a fabulous animal of antiquity, represented with the body and feet of a lion, the head of an eagle or vulture, and as being furnished with wings and claws. The griffin is one of those imaginary creations to which the ancients were so confessedly partial, but it belongs more to the romantic than the classical mythology. It plays a prominent part in the fairy tales and romances of the middle ages; and, like the dragon which was fabled to guard the golden apples of the Hesperides, its chief duties consisted in watching over hidden treasures, and in guarding captive princesses, or the castles in which they were confined. The griffin is at once the symbol of strength and swiftness, courage, prudence, and vigilance — qualities which its form is well calculated to represent; and hence it has been adopted into the language of heraldry, where it constitutes a prominent feature in the armorial bearings of many princely and noble families."—Brande. The Arimaspians were a one-eyed people of Scythia, and the Gryphons had continual wars with them about gold—the Gryphons trying to guard it, and the Arimaspians to take it when they had the opportunit-

The guarded gold: so eagerly the Fiend
O'er bog, or steep, through strait, rough, dense, or rare,
With head, hands, wings, or feet, pursues his way,
And swims, or sinks, or wades, or creeps, or flies:
At length a universal hubbub wild
Of stunning sounds and voices all confused,
Borne through the hollow dark, assaults his ear
With loudest vehemence: thither he plies,
Undaunted to meet there whatever power
Or spirit of the nethermost abyss
Might in that noise reside, of whom to ask
Which way the nearest coast of darkness lies
Bordering on light; when strait behold the throne
Of Chaos, and his dark pavilion spread
Wide on the wasteful deep; with him enthroned
Sat sable-vested Night, eldest of things,
The consort of his reign; and by them stood
Orcus and Ades, and the dreaded name
Of Demogorgon; Rumour next and Chance,
And Tumult and Confusion, all embroiled,
And Discord, with a thousand various mouths.
To whom Satan turning boldly, thus: "Ye Powers
And Spirits of this nethermost abyss,
Chaos and ancient Night! I come no spy,
With purpose to explore or to disturb
The secrets of your realm; but, by constraint
Wandering this darksome desert, as my way
Lies through your spacious empire up to light,

961—967. *With him enthroned, &c.*] There seems to be a very considerable resemblance between the characters here represented and those placed by Virgil in the vestibule of Hell. It would be quite uncandid to deny that the Mantuan Bard is not here surpassed by his modern imitator: —

"Vestibulum ante ipsum primisque in faucibus Orci,
Luctus et ultrices posuere cubilia Curæ;
Pallentesque habitant Morbi, tristisque Senectus,
Et Metus, et malesuada Fames, et turpis Egestas,
Terribiles visu formæ; Letumque, Laborque;
Tum consanguineus Leti Sopor, et mala mentis
Gaudia, mortiferumque adverso in limine Bellum,
Ferreique Eumenidum thalami, et Discordia demens,
Vipereum crinem vittis innexa cruentis."
Æn. vi. 273—281.

964—965. *Orcus and Ades*, or Hades, are names of Pluto — the god of the nether world.

The dreaded name of Demogorgon.] Spenser has the following lines: —

"A bold bad man, that dared to call by name
Great Gorgon, prince of darkness and dead night;
At which Cocytus quakes, and Styx is put to flight."

968. *To whom Satan, &c.*] The ellipsis of the verb *spake* is very common in the ancient poets whom Milton imitates in this. "Boldly" may apply either to *turning* or to *spake* understood — another instance of what the French call *construction louche*. In this case it matters little which way it be understood.

Alone, and without guide, half lost, I seek
What readiest path leads where your gloomy bounds
Confine with Heaven; or, if some other place,
From your dominion won, th' ethereal King
Possesses lately, thither to arrive
I travel this profound; direct my course;
Directed, no mean recompense it brings
To your behoof, if I that region lost,
All usurpation thence expelled, reduce
To her original darkness and your sway,
(Which is my present journey,) and once more
Erect the standard there of ancient Night:
Yours be th' advantage all, mine the revenge."
Thus Satan; and him thus the Anarch old,
With faltering speech and visage incomposed,
Answered. "I know thee, stranger, who thou art,
That mighty leading Angel, who of late
Made head against Heaven's King, though overthrown.
I saw and heard; for such a numerous host
Fled not in silence through the frighted deep,
With ruin upon ruin, rout on rout,
Confusion worse confounded; and Heaven-gates
Poured out by millions her victorious bands,
Pursuing. I upon my frontiers here
Keep residence; if all I can will serve
That little which is left so to defend,
Encroached on still through your intestine broils,
Weakening the sceptre of old Night: first Hell,
Your dungeon, stretching far and wide beneath;
Now lately Heaven and Earth, another world,
Hung o'er my realm, linked in a golden chain
To that side Heaven from whence your legions fell:
If that way be your walk, you have not far;
So much the nearer danger; go, and speed!
Havoc, and spoil, and ruin are my gain."

977. *Confine with heaven.*] *i. e.* border on or with heaven.

985. *Which is my present journey.*] *i. e.* which is *the object of* my present journey.

994. *Frighted deep.*] The adjective "frighted" is here by the figure *personification* made to qualify the noun *deep*, while it is really an attribute that must belong to a living agent. There is great delicacy in the use of the figure here.

995—996. *With ruin upon ruin, &c.*] Alliteration is allowed to be a frequent source of poetic beauty; and here we have it three times repeated: *r*uin upon *r*uin, *r*out on *r*out, confusion worse confounded. The sameness and the difference are both beautiful.

He ceased; and Satan stayed not to reply,
But, glad that now his sea should find a shore,
With fresh alacrity and force renewed,
Springs upward, like a pyramid of fire,
Into the wild expanse; and through the shock
Of fighting elements, on all sides round
Environed, wins his way; harder beset,
And more endangered, than when Argo passed
Through Bosporus betwixt the justling rocks;
Or when Ulysses on the larboard shunned
Charybdis, and by th' other whirlpool steered.
So he with difficulty and labour hard

1013. *Like a pyramid of fire.*] "To take in the full meaning of this magnificent similitude, we must imagine ourselves in Chaos, and a vast luminous body rising upward near the place where we are, so swiftly as to appear a continued track of light, and lessening to the view according to the increase of distance, till it end in a point, and then disappear; and all this must be supposed to strike our eye at one instant."—BEATTIE.

1017. *When Argo passed through Bosporus.*] "Bosporus," or as it is now written *Bosphorus*, is the channel between the Sea of Marmora and the Black Sea. It got its name because Io crossed it in the form of a heifer, or because, the strait being so narrow, cattle often swam across it. "The justling rocks" referred to are the *Symplegades*—two small islands or rocks of the Black Sea, which, according to the fable, alternately struck against and separated from each other, until the ship Argo passed them, after which time they remained fixed. The substance of the passage is that Satan's voyage was more beset with difficulty and danger than that of the Argonauts. This famous expedition is said to have taken place 79 years before the taking of Troy, that is, in 1263 B.C.

1019. *Or when Ulysses.*] "Dr. Bentley has two very formidable objections against the sense of these verses. First, he says, that *larboard* or left hand, is a mistake here for *starboard* or right hand, *Charybdis* being to the *starboard* of Ulysses, when he sailed through these straits. This is very true, but it does not affect what Milton here says; for the sense may be not that Ulysses shunned Charybdis situated on the *larboard* of the ship as he was sailing; but that Ulysses, sailing on the *larboard* (to the left hand where Scylla was), did thereby shun Charybdis; which was the truth of the case. The Doctor's other objection is that Scylla was no *whirlpool*, which yet she is here supposed to have been; but Virgil (whom Milton follows oftener than he does Homer) describes Scylla as—

'Naves in saxa trahentem,'

and what is that less than calling it a whirlpool? The truth is, that Scylla is a rock situated in a bay into which the tide runs with a strong current, so as to draw in the ships which are within the compass of its force, and either dash them against the rock or swallow them in the eddies; for when the streams have rushed into the bay they meet with Scylla at the further end, and, being beaten back, form an eddy or whirlpool."—PEARCE.

1021—1022. *So he with difficulty and labour hard, &c.*] We have again to admire Milton's adaptation of the language he uses to the idea meant to be conveyed. The repetition of the words "difficulty" and "labour," and the abrupt ending with "he" without any apparent predicate, remind one of walking up a sand-hill, when you go back about as fast as you go forward.

Moved on, with difficulty and labour he;
But, he once past, soon after, when man fell,
Strange alteration! Sin and Death amain,
Following his track, such was the will of Heaven,
Paved after him a broad and beaten way
Over the dark abyss, whose boiling gulf
Tamely endured a bridge of wondrous length,
From Hell continued, reaching th' utmost orb
Of this frail world; by which the Spirits perverse
With easy intercourse pass to and fro
To tempt or punish mortals, except whom
God and good Angels guard by special grace.
But now at last the sacred influence
Of light appears, and from the walls of Heaven
Shoots far into the bosom of dim Night
A glimmering dawn; here Nature first begins
Her farthest verge, and Chaos to retire,
As from her outmost works a broken foe,
With tumult less and with less hostile din;
That Satan with less toil, and now with ease,
Wafts on the calmer wave by dubious light,
And, like a weather-beaten vessel, holds
Gladly the port, though shrouds and tackle torn;
Or in the emptier waste, resembling air,
Weighs his spread wings, at leisure to behold
Far off th' empyreal Heaven, extended wide
In circuit, undetermined square or round,
With opal towers and battlements adorned
Of living sapphire, once his native seat;
And fast by, hanging in a golden chain,
This pendent world, in bigness as a star

1043. *Holds gladly the port.*] The ship may be said to "hold the port" when she is fairly into it, after having successfully struggled with all manner of adverse winds and currents. Horace begins one of his odes thus;—

"O navis, referent in mare te novi
Fluctus. O quid agis? fortiter occupa
Portum."—Book i. 15.

1047. *Weighs his spread wings.*] The Richardsons explain this to mean, "As a large fowl, suspending himself in the air, seems to weigh one wing against the other, and he continues some time—thus hovering." This picture of the adversary nearing the earth, is not unlike a passage in Campbell's magnificent ode to *The Dead Eagle.* I can only spare room for a few lines, but the whole poem is every way worthy of the author of *The Pleasures of Hope.*

"——Not such
Was this proud bird: he clove the adverse storm,
And cuffed it with his wings. He stopped his flight
As easily as the Arab reins his steed,
And stood at pleasure 'neath heaven's zenith, like
A lamp suspended from its azure dome;
Whilst underneath him the world's mountains lay
Like molehills, and her streams like lucid threads."

1052. *This pendent world, &c.*] By

Of smallest magnitude close by the moon.
Thither, full fraught with mischievous revenge,
Accursed, and in a curséd hour, he hies. 1055

this pendent world is not meant the earth; but the new creation, Heaven and Earth, the whole orb of fixed stars immensely bigger than the Earth, a mere point in comparison. * * The new created universe, when beheld *afar off*, appeared, in comparison with the empyreal Heaven, no bigger than *a star of smallest magnitude*; nay, not so large; it appeared no bigger than such a star appears to be when it is *close to the moon*, the superior light whereof makes any star, that happens to be near her disc, to seem exceedingly small, and almost disappear. — Newton.

1054—1055. *Thither, full fraught, &c.*] He hastens to the earth, filled to overflowing with deadly revenge, accursed in himself, and in a cursed or unfortunate hour for the race of man. "Fraught" is the perf. part. of the verb to freight; and "hies" is from an old Saxon word signifying to hasten.

END OF THE SECOND BOOK.

PARADISE LOST.

BOOK III.

"A mightier poet, tried at once by pain, danger, poverty, obloquy, and blindness, meditated, undisturbed by the obscene tumult which raged all around him, a song so sublime and so holy, that it would not misbecome the lips of those ethereal Virtues whom he saw, with that inner eye which no calamity could darken, flinging down on the jasper pavement their crowns of amaranth and gold."

MACAULAY'S *History of England.*

"Nor second he, that rode sublime
Upon the seraph wings of Ecstacy,
The secrets of the abyss to spy.
He passed the flaming bounds of Place and Time,
The living Throne, the sapphire blaze,
Where angels tremble while they gaze,
He saw; but, blasted with excess of light,
Closed his eyes in endless night."

GRAY'S *Progress of Poesy.*

ARGUMENT.

God, sitting on his throne, sees Satan flying towards this world, then newly created; shows him to the Son, who sat at his right hand; foretels the success of Satan in perverting mankind; clears his own justice and wisdom from all imputation, having created Man free, and able enough to have withstood his tempter; yet declares his purpose of Grace towards him, in regard he fell not of his own malice, as did Satan, but by him seduced. The Son of God renders praises to his Father for the manifestation of his gracious purpose towards man; but God again declares, that Grace cannot be extended towards Man without the satisfaction of divine justice; Man hath offended the divine majesty of God by aspiring to Godhead, and therefore, with all his progeny devoted to death, must die, unless some one can be found sufficient to answer for his offence, and undergo his punishment. The Son of God freely offers himself a ransom for Man. The Father accepts him; ordains his incarnation; pronounces his exaltation above all names in Heaven and Earth; commands all the Angels to adore him. They obey, and, hymning to their harps in full quire, celebrate the Father and the Son. Meanwhile Satan alights upon the bare convex of this world's outermost orb; where, wandering, he first finds a place, since called "The Limbo of Vanity;" what persons and things fly up thither; thence comes to the gate of Heaven, described ascending by stairs and the waters above the firmament that flow about it. His passage thence to the orb of the sun; he finds there Uriël, the regent of that orb, but first changes himself into the shape of a meaner Angel, but, pretending a zealous desire to behold the new creation, and Man whom God had placed here, inquires of him the place of his habitation, and is directed: alights first on Mount Niphates.

PARADISE LOST.

THIRD BOOK.

HAIL, holy Light! offspring of Heaven first-born,
Or of th' Eternal coeternal beam
May I express thee unblamed? since God is light,
And never but in unapproachéd light
Dwelt from eternity, dwelt then in thee,
Bright effluence of bright essence increate.
Or hear'st thou rather, pure ethereal stream,
Whose fountain who shall tell? Before the sun,
Before the Heavens thou wert, and, at the voice
Of God, as with a mantle didst invest
The rising world of waters dark and deep,
Won from the void and formless infinite.
Thee I revisit now with bolder wing,
Escaped the Stygian pool, though long detained
In that obscure sojourn, while in my flight
Through utter and through middle darkness borne,

1. *Hail, holy Light, &c.*] "Hail" is now used pretty much as an interjection; but originally it is the imperative of a Saxon verb signifying "to be well in health." We have here one of the finest *apostrophes* to be found in the language. Light is called "holy," because "God is light," &c. It is the first-born offspring of Heaven, because we read, Gen. i. 3., that the first work of creation was the calling of light into existence — "Let there be light, and there was light."

2—6. *Or of the Eternal, &c.*] In calling light "the offspring of Heaven," Milton is not sure that he has done it honour enough. It would appear rather to be of the essence of God, than an emanation from him, and so never to have been properly created at all.

7. *Or hear'st thou rather, &c.*] *i.e.* wouldst thou rather be invoked as the pure ethereal stream? The ancients were very cautious by what names and in what manner they addressed their deities, in imitation of whom Milton is so, in this hymn to light. May I have leave to call thee "coeternal beam," &c., or wouldst thou rather be addressed as "pure ethereal stream?" &c.

8. *Whose fountain who shall tell?*] "Where is the way, where light dwelleth?" says Job, xxviii. 19. We know not whence the light was that shone on this new world, rising out of chaos. Was it taken from something previously existing, or was it truly created from nothing? *Who can tell?*

11. *The rising world of waters, &c.*] *i. e.* the world in the actual process of formation. The world was only in a state of fluidity when light was created.

13. *Thee I revisit now with bolder wing.*] I revisit thee (Light) with bolder wing. The poet comes "with bolder wing," because he feels more at home, so to speak, where light is, than in groping his way in the nether regions.

16. *Through utter and through middle darkness borne.*] *i. e.* through hell, which is often called *utter darkness*, and through the great gulf between hell and heaven, which may be called *middle darkness*.

With other notes than to the Orphéan lyre,
I sung of Chaos and eternal Night;
Taught by the heavenly Muse to venture down
The dark descent, and up to re-ascend,
Though hard and rare: thee I revisit safe,
And feel thy sovereign vital lamp; but thou
Revisit'st not these eyes, that roll in vain
To find thy piercing ray, and find no dawn;
So thick a drop serene hath quenched their orbs,

17. *With other notes, &c.*] Milton again challenges superiority over the classical poets, both as to subject and treatment. He was not troubled with any false modesty. He was a great poet, and he knew it. "Orpheus, a celebrated Thracian poet and musician, made a hymn to Night, which is still extant, and also wrote of the creation out of chaos. He was inspired by his mother Calliope only; Milton by the *heavenly muse;* therefore he boasts that he sung with other—meaning better—notes than Orpheus, though the subjects were the same."—Richardson.

21. *Thee I revisit safe.*] The natural order is, "I revisit thee safe," *i. e.* without having received any harm in my travels. The transposition imparts an air of liveliness, which it would not have in the prose order. "Safe" is far preferable to "safely." Dr. Crombie, in his excellent work, *The Etymology and Syntax of the English Language*, has some remarks on the distinction between the adverb and the adjective, in the whole of which I cannot coincide; but the following observations seem both correct and sufficient. "By letters, dated the third of May, we learn that the West India fleet arrived safely;" here *safely* is improperly used for *safe*. The adverb is equivalent to "in a safe manner;" and when it is said that the fleet arrived *safely*, it signifies that the manner of the arrival, rather than the fleet itself, was safe or free from accident." Even granting that *safely* might pass in such a case, one *feels*, just as Milton tells us in the succeeding line, that he felt "the sovereign vital lamp," though he could not see it — that *safe* is much more emphatic.

21. *Though hard and rare.*] *i. e.* difficult, and not commonly done, as only by Hercules, Orpheus, Ulysses, &c.

24. *To find thy piercing ray.*] "His [the sun's] going forth is from the end of the heaven, and his circuit unto the ends of it; *and there is nothing hid from the heat thereof.*"—Ps. xix. 6.

25. *So thick a drop serene, &c.*] Milton laboured under the disease of the eyes, called in his day "gutta serena," which he here translates literally "drop serene." It is now known under the name of *amaurosis*, and is described as "a loss of sight dependent upon defective action of the nerve of vision, and independent of visible injury."—Brande. Milton thus describes his blindness to a friend, with a view to lay his case before an eminent physician in Paris. "As my sight became daily more impaired, the colours became more faint, and were emitted with a certain inward crackling sound; but at present, every species of illumination being, as it were, extinguished, there is diffused around me nothing but darkness, or darkness mingled and streaked with an ashy brown." After much more to the same purpose, he adds, "But if, as is written, 'Man shall not live by bread alone, but by every word that proceedeth from the mouth of God,' why may not any one acquiesce in the privation of his sight, when God has so amply furnished his mind and his conscience with eyes!" — See *Familiar Letters*, XV.

Or dim suffusion veiled. Yet not the more
Cease I to wander, where the Muses haunt
Clear spring, or shady grove, or sunny hill,
Smit with the love of sacred song; but chief
Thee, Sion, and the flowery brooks beneath,
That wash thy hallowed feet, and warbling flow,
Nightly I visit: nor sometimes forget

26. *Yet not the more cease I to wander.*] *i. e.* yet not the less, on account of my blindness, do I continue as of old "to wander where the Muses haunt."

29. *Smit with the love of sacred song.*] The poetic temperament was so strong in Milton, that he had no choice but sing, and he was of that dignity of mind that nothing but "sacred song" could give him satisfaction. "By those who are accustomed to speak of poetry as light reading, Milton's eminence in this sphere may be considered only as giving him a high rank among the contributors to public amusement. Not so thought Milton. Of all God's gifts of intellect, he esteemed poetical genius the most excellent. *He esteemed it in himself a kind of inspiration*, and wrote his great works with something of the conscious dignity of a prophet."—CHANNING.

29—32. *But chief, &c.*] The order of these lines is this: "But, Sion, I nightly visit thee chief [object of my affection and prime source of my inspiration], and the flowery brooks beneath, that wash thy hallowed feet, and flow warbling." The brooks referred to are Kedron and Siloah. "He still was pleased to study the beauties of the ancient poets, but his highest delight was in the songs of Sion, in the Holy Scriptures; and in these he meditated day and night. This is the sense of the passage stript of its poetical ornaments."—NEWTON.

One of the most beautiful of these poetical ornaments is the apostrophe to Sion. We have had several instances of this figure of speech, and I shall now merely add its definition. "Apostrophe is that figure of speech by which the orator or writer suddenly breaks off from the previous method of his discourse, and addresses himself in the second person to some person or thing, absent or dead."—BRANDE.

32. *Nor sometimes forget.*] *i. e.* and I frequently remember and meditate on *those other two*. It has been suggested that Milton may have dictated "those others too," but this does not seem probable. He no doubt most frequently meditated on the fate and fame of the first two, while he does not hesitate to add the other two, as if they were hardly worthy to be counted one and one along with the others. This is the view that Newton takes. "Though he mentions *four*, yet there were but *two* whom he particularly desires to resemble, and both those he distinguishes with [by?] the epithet *blind*, to make the likeness the more striking:—

'*Blind* Thamyris and *blind* Mæonides.'

Mæonides is Homer, so called from the name of his father Mæon; and no wonder our poet desires to equal him in renown, whose writings he so much studied, admired, and imitated. The character of Thamyris is not so well known and established; but Homer mentions him in the *Iliad*, ii. 595., and Eustathius ranks him with Orpheus and Museus, the most celebrated poets and musicians. * * *Thamyris*, then, and *Homer* are *those other two* whom the poet principally desires to resemble; and it seems as if he had at first intended to mention these two, and then, *currente calamo* [in the heat of composition], had added the two others, Tiresias and Phineus, the one a Theban, the other a king of Arcadia,—famous blind prophets and poets of antiquity; for the word *prophet* sometimes comprehends both characters, as *vates* does in Latin."

Those other two equalled with me in fate,
So were I equalled with them in renown,
Blind Thamyris and blind Mæonides,
And Tiresias and Phineus, prophets old:
Then feed on thoughts, that voluntary move
Harmonious numbers; as the wakeful bird
Sings darkling, and in shadiest covert hid
Turns her nocturnal note. Thus, with the year

37. *Thoughts that voluntary move harmonious numbers.*] Many attempts have been made to give a proper definition of poetry. I submit that we have here a sufficient one by the hand of a master. Great stress is to be put on the word "voluntary." If the thought does not suggest the "harmonious numbers," they are out of place. Mr. Carlyle has often suggested this theory, and in his Lectures on *Hero-worship*, he has worked it out at some length. Let the student carefully read the following extract:—"Coleridge remarks very pertinently somewhere, that wherever you find a sentence musically worded, of true rhythm and melody in the words, there is something deep and good in the meaning too. For body and soul, word and idea, go strangely together here as everywhere. Song: we have said before, it was the Heroic of speech! All old poems, Homer's and the rest, are authentically songs. I would say in strictness that all right poems are; that whatsoever is not sung is properly no poem, but a piece of prose cramped into jingling lines,—to the great injury of the grammar, to the great grief of the reader for most part. What we want to get at is the thought the man had, if he had any: why should he twist it into a jingle if he could speak it out plainly? It is only when the heart of him is rapt into true passion of melody, and the very tones of him, according to Coleridge's remark, become musical by the greatness, depth, and music of his thoughts, that we can give him right to rhyme and sing; that we call him a poet, and listen to him as the heroic of speakers,—whose speech is song. Pretenders to this are many; and to an earnest reader, I doubt, it is for most part a very melancholy not to say an insupportable business, that of reading rhyme! Rhyme that had no inward necessity to be rhymed;—it ought to have told us plainly, without any jingle, what it was aiming at. I would advise all men who can speak their thought, not to sing it; to understand that in a serious time among serious men there is no vocation in them for singing it. Precisely as we love the true song, and are charmed by it as by something divine, so shall we hate the false song, and account it a mere wooden noise, a thing hollow, superfluous, altogether an insincere and offensive thing."

40—55. *Thus with the year, &c.*] The force of "thus" seems to be "while I wander where the Muses haunt, and think on blind Thamyris, and blind Mæonides," time flies—year after year passes away, and the variety of the seasons is as charming as ever, though I can no more behold the face of Nature. This passage has been found fault with as a digression; but if Phidias was allowed to stamp his name so deeply on the buckler of his Minerva, "ut nemo delere posset aut divellere qui totam statuam non immenueret," why should Milton be prevented from digressing a little to give expression to feelings so honourable to himself, and so sure of universal sympathy? This enumeration of the objects of sight that he could no longer enjoy is touching in the extreme. He is not content with letting us know *in the abstract* that he is blind, but he accumulates fact on fact to make us sympathise with him, and feel the full weight of the calamity that has come upon him. After stating that he did

Seasons return; but not to me returns
Day, or the sweet approach of ev'n or morn,
Or sight of vernal bloom, or summer's rose,
Or flocks, or herds, or human face divine;
But cloud instead, and ever-during dark
Surrounds me from the cheerful ways of men
Cut off, and for the book of knowledge fair
Presented with an universal blank
Of nature's works, to me expunged and rased,
And wisdom at one entrance quite shut out.
So much the rather thou, celestial Light,
Shine inward, and the mind through all her powers
Irradiate; there plant eyes, all mist from thence
Purge and disperse, that I may see and tell

not see the light of day, we needed not to be informed that he could not discern other objects. But he who should object to this as tautology, or speak of it as "vain repetition," would be as devoid of soul as an ourang-outang. Observe the fine effect of the disjunctive conjunction "or" in keeping every object separate, and making the reader think of it individually. We participate in the feelings of the poet more particularly as he does not whine, but only gives such expression to his grief as Adam Smith's "indifferent spectator" can well sympathise with. Wordsworth has had recourse to the same figure, — by most called "pleonasm," but better, I think, *accumulation*, and by Quintilian *amplification* — to excite our pity for the Blind Highland Boy:

"He ne'er had seen one earthly sight;
The sun, the day; the stars, the night;
Or tree, or butterfly, or flower,
Or fish in stream, or bird in bower,
Or woman, man, or child."

And again, in speaking of the "gentle dalesman"

"From whom, in early childhood, was withdrawn
The precious gift of hearing,"

he has availed himself of the same figure.

"He grew up
From year to year in loneliness of soul;
And this deep mountain valley was to him
Soundless with all its streams. The bird of dawn
Did never rouse this cottager from sleep,
With startling summons; not for his delight
The vernal cuckoo shouted; not for him
Murmured the labouring bee. When stormy winds
Were working the broad bosom of the lake
Into a thousand thousand sparkling waves,
Rocking the trees, or driving cloud on cloud
Along the sharp edge of yon lofty crags,
The agitated scene before his eye
Was silent as a picture; evermore
Were all things silent, wheresoe'er he moved."

44. *Human face divine.*] "There is no single object presented to our senses which engrosses so large a share of our thoughts, emotions, and associations, as that small portion of flesh and blood a hand may cover, which constitutes the human face. There is nothing we gaze upon with such admiration, think of with so much fondness, long for with such yearning, and remember with such fidelity — nothing that gladdens us with such magic power, haunts us with such fearful pertinacity — common as it is, meeting us at every turn, there is nothing we peer into with such unflagging curiosity, or study with such insatiate interest. Nor is there anything surprising in the effect thus produced. For the face is not, like the hand or foot, a mere portion of ourself or of our neighbour; it is the very representative of our race — the one synonym of humanity."— *Quarterly Review*, December, 1851, p. 62.

51—55. *So much the rather, &c.*] "There is, as the apostle has remarked, a way to strength through weakness. Let me then be the most feeble creature alive, as long as that feebleness serves to invigorate the energies of my rational and immortal spirit; as long as in that obscurity, in which I am enveloped, the light of the divine

Of things invisible to mortal sight.
Now had th' almighty Father from above,
From the pure empyréan where he sits
High throned above all height, bent down his eye
His own works and their works at once to view.
About him all the Sanctities of Heaven
Stood thick as stars, and from his sight received
Beatitude past utterance; on his right
The radiant image of his glory sat,
His only Son: on earth he first beheld
Our two first parents, yet the only two
Of mankind, in the happy garden placed,
Reaping immortal fruits of joy and love,
Uninterrupted joy, unrivalled love,
In blissful solitude; he then surveyed
Hell and the gulf between, and Satan there
Coasting the wall of Heaven on this side Night
In the dun air sublime, and ready now
To stoop, with wearied wings and willing feet,
On the bare outside of this world, that seemed
Firm land embosomed, without firmament,
Uncertain which, in ocean or in air.
Him God beholding from his prospect high,
Wherein past, present, future, he beholds,
Thus to his only Son foreseeing spake.

presence more clearly shines; then, in the proportion as I am weak, I shall be invincibly strong; and in proportion as I am blind, I shall more clearly see. O! that I may thus be perfected by feebleness, and irradiated by obscurity! And indeed, in my blindness, I enjoy in no inconsiderable degree the favour of the Deity; who regards me with more tenderness and compassion in proportion as I am able to behold nothing but himself." — MILTON'S *Second Defence, &c.* Compare the following lines from Spenser:—

"Yet, O most blessed Spirit! pure lampe of light,
Eternall spring of grace and wisedom trew,
Vouchsafe to shed into my barren spright
Some little drop of thy celestiall dew,
That may my rymes with sweet infuse embrew,
And give me words equall unto my thought
To tell the marveiles by thy mercie wrought."
SPENSER.

62. *Beatitude past utterance.*] "Eye hath not seen, nor ear heard, *neither have entered into the heart of man*, the things that God hath laid up for them that love him."—1 Cor. ii. 9.

66. *In the happy garden placed.*] We have here an instance of the figure of speech called Prosopopœia or Personification. The epithet "happy" can properly belong only to the inhabitants of the garden, but it is here applied to the garden itself. The figure is of constant recurrence.

72. *In the dun air sublime.*] "Dun" in the sense of dusky, dull, or gloomy, and "sublime," in its literal meaning, raised up, or lofty. Campbell speaks of "the war-cloud rolling *dun*."

73. *With wearied wings and willing feet.*] The wings were wearied because, like Bryant's "Waterfowl,"

——They had fanned
At that far height, the cold, thin atmosphere;

and the feet were *willing* to rest, because they were tired with the journey they had had.

"Only begotten Son, seest thou what rage
Transports our Adversary? whom no bounds
Prescribed, no bars of Hell, nor all the chains
Heaped on him there, nor yet the main abyss,
Wide interrupt, can hold; so bent he seems
On desperate revenge, that shall redound
Upon his own rebellious head. And now
Through all restraint broke loose, he wings his way
Not far off Heaven, in the precincts of light,
Directly towards the new created world,
And Man there placed, with purpose to assay
If him by force he can destroy, or worse,
By some false guile pervert; and shall pervert;
For man will hearken to his glozing lies,
And easily transgress the sole command,
Sole pledge of his obedience: so will fall
He and his faithless progeny. Whose fault?

84. *Wide interrupt.*] This word "interrupt" is now obsolete as a noun; but it is here used as equivalent to the word *interval*. The description is not unlike what we have in the parable—"Between us and you there is a *great gulf* fixed," &c.—Luke, xvi. 26.

94. *And easily transgress.*] "Easily" here means with small inducement or persuasion.

96. *Whose fault? whose but his own?*] The freedom of the will may be said to be Milton's favourite doctrine. He delivers it in *numerous verse* again and again.—See *Paradise Lost*, v. 520—543, and ix. 342—375. He has likewise stated it at full length in various passages of his prose works, nowhere perhaps more fully than in the following extract from the *Areopagitica*. The passage is longer than I like to indulge in here, but as it is the key to Milton's whole theory of the world, it deserves the closest attention from all who wish to comprehend his writings. "If every action which is good or evil in man at ripe years were to be under pittance, prescription, and compulsion, what were virtue but a name? what praise could be then due to well-doing, what gramercy to be sober, just, or continent? Many there be that complain of Divine Providence for suffering Adam to transgress. Foolish tongues! When God gave him reason he gave him freedom to choose, for reason is but choosing: he had been else a mere artificial Adam, such an Adam as he is in the motions. We ourselves esteem not of that obedience, or love or gift, which is of force: God therefore left him free, set before him a provoking object, ever almost in his eyes. Herein consisted his merit, herein the right of his reward, the praise of his abstinence. Wherefore did he create passions within us, pleasures round about us, but that these, rightly tempered, are the very ingredients of virtue? They are not skilful considerers of human things, who imagine to remove sin by removing the matter of sin; for, besides that it is a huge heap increasing under the very act of diminishing, though some part of it may for a time be withdrawn from some persons, it cannot from all, in such a universal thing as books are; and when this is done, yet the sin remains entire. Though ye take from a covetous man all his treasure, he has yet one jewel left,—ye cannot bereave him of his covetousness. Banish all objects of lust, shut up all youth into the severest discipline that can be exercised in any hermitage, ye cannot

Whose but his own? Ingrate, he had of me
All he could have: I made him just and right,
Sufficient to have stood, though free to fall.
Such I created all th' ethereal Powers
And Spirits, both them who stood, and them who failed;
Freely they stood who stood, and fell who fell.
Not free, what proof could they have given sincere
Of true allegiance, constant faith or love,
Where only what they needs must do appeared,
Not what they would? what praise could they receive?
What pleasure I from such obedience paid,
When will and reason (reason also is choice)
Useless and vain, of freedom both despoiled,
Made passive both, had served necessity,
Not me? They, therefore, as to right belonged,
So were created, nor can justly accuse
Their Maker, or their making, or their fate,
As if predestination overruled
Their will, disposed by absolute decree
Or high foreknowledge: they themselves decreed
Their own revolt, not I; if I foreknew,
Foreknowledge had no influence on their fault,
Which had no less proved certain unforeknown.
So without least impulse or shadow of fate,
Or aught by me immutably foreseen,
They trespass, authors to themselves in all
Both what they judge, and what they choose; for so
I formed them free; and free they must remain,

make them chaste, that came not thither so: such great care and wisdom is required to the right managing of this point. Suppose we could expel sin by this means; look how much we thus expel of sin, so much we expel of virtue; for the matter of them both is the same: remove that, and ye remove them both alike. *This justifies the high providence of God*, who, though he commands us temperance, justice, continence, yet pours out before us, even to a profuseness, all desirable things, and gives us minds that can wander beyond all limit and satiety."

102. *Freely they stood, who stood; and fell, who fell.*] We have here a beautiful instance of the figure of speech known under the name of *antithesis*—a figure "in which two thoughts, words, or sentences are set in opposition to each other, in order to be more strikingly brought forward by the contrast."—Brande. Besides the contrast in this line, the repetition, with the addition of the emphatic, not to say *charmed*, word "freely," is well worth notice.

124. *Free they must remain, till they enthrall themselves.*] "God's eternal purpose with respect to man is, that his *will* shall be *free*; or rather, that the *will* which is *essentially* FREE, shall never be forced, nor be forceable by any power. Not even the devil himself can lead a man into sin till he *consents*. Were it not so, how could God judge the world?"—Adam Clarke's *Commentary*, *Prov.* 1—10.

Till they inthrall themselves: I else must change
Their nature, and revoke the high decree
Unchangeable, eternal, which ordained
Their freedom; they themselves ordained their fall.
The first sort by their own suggestion fell,
Self-tempted, self-depraved: Man falls, deceived
By th' other first; Man therefore shall find grace,
The other none. In mercy and justice both,
Through Heav'n and Earth, so shall my glory excel;
But mercy, first and last, shall brightest shine."
Thus while God spake, ambrosial fragrance filled
All Heaven, and in the blessed Spirits elect
Sense of new joy ineffable diffused.
Beyond compare the Son of God was seen
Most glorious; in him all his Father shone
Substantially expressed; and in his face
Divine compassion visibly appeared,
Love without end, and without measure grace;
Which uttering, thus he to his Father spake:
"O Father, gracious was that word which closed
Thy sov'reign sentence, that Man should find grace;
For which both Heaven and Earth shall high extol

129. *The first sort.*] *i. e.* the angels. They fell from spontaneous or gratuitous wickedness; but man was the victim of bad advice, and fell "circumvented by fraud." He therefore shall get pity; they, none. Milton seems justified in the use of this language by what we read in the gospels. "That servant, which knew his lord's will, and prepared not himself, neither did according to his will, shall be beaten with *many* stripes. But he that knew not, and did commit things worthy of stripes, shall be beaten with *few* stripes. For unto whomsoever much is given, of him shall be much required."—Luke xii. 47, 48.

134. *But mercy, first and last, shall brightest shine.*] "The event manifests, that while God in appearance so severely punished mankind, he did in his mind reserve thoughts of highest kindness towards us; even then designing not only to restore us to our former degree, but to raise us to a capacity of obtaining a far more high pitch of happiness. While he excluded us from a terrestrial paradise here, he provided a far better celestial one, into which, if we please, by obedience to his holy laws, we may certainly enter. So that in this of all most heavy instance of vengeance, God's exceeding goodness and clemency do upon several considerations most clearly shine.—Barrow *On the Goodness of God.*

135—137. *Thus while God spake.*] The natural order of these lines is:—"While God spake thus, ambrosial fragrance filled all heaven, and diffused in the blessed spirits elect sense of new joy ineffable." *Fragrance* is properly "smell got by crushing" some odoriferous body, as *incense* is "smell exhaled by fire." *Ambrosia* was the food of the gods, and also the immortal unguent with which they anointed their hair; and hence "ambrosial" comes to signify whatever is pleasing to the taste or smell. "Joy ineffable,"—joy not able to be expressed in human language. The passage is imitated from Virgil:—

"Dixit et avertens rosea cervice refulsit,
Ambrosiæque comæ divinum vertice odorem
Spiravere."—*Æn.* i. 402.

Thy praises, with th' innumerable sound
Of hymns and sacred songs, wherewith thy throne
Encompassed shall resound thee ever blest.
For should Man finally be lost, should Man,
Thy creature late so loved, thy youngest son,
Fall circumvented thus by fraud, though joined
With his own folly? that be from thee far,
That far be from thee, Father, who art Judge
Of all things made, and judgest only right.
Or shall the Adversary thus obtain
His end, and frustrate thine? shall he fulfil
His malice, and thy goodness bring to nought;
Or proud return, though to his heavier doom,
Yet with revenge accomplished, and to Hell
Draw after him the whole race of mankind,
By him corrupted? or wilt thou thyself
Abolish thy creation, and unmake,
For him, what for thy glory thou hast made?
So should thy goodness and thy greatness both
Be questioned and blasphemed without defence."
To whom the great Creator thus replied:
"O Son, in whom my soul hath chief delight,
Son of my bosom, Son who art alone
My word, my wisdom, and effectual might,
All hast thou spoken as my thoughts are, all
As my eternal purpose hath decreed:
Man shall not quite be lost, but saved who will;
Yet not of will in him, but grace in me

149. *Shall resound thee ever blest.*] "Resound" is here used in an active sense — to extol with praises, to spread the fame of. Pope has it in the same sense: —

"The man for wisdom's various arts renowned,
Long exercised in woes, O muse, *resound*."

153—155. *That be from thee far, &c.*] The repetition of the same words, but yet in a slightly different order, arrests the attention. The idea is taken from the pleading of Abraham with God concerning the destruction of the cities of the plain. "That be far from thee to do after this manner, to slay the righteous with the wicked; and that the righteous should be as the wicked, that be far from thee: Shall not the Judge of all the earth do right."— Gen. xviii. 25.

165—166. *So should thy goodness, &c.*] God's goodness might be questioned justly, *i. e.* without defence, if he should abandon, without an effort to save them, the creatures that he had made, and if he failed in his effort, his power or greatness must be allowed to be *pro tanto* deficient.

170. *My word, my wisdom, and effectual might.*] "My word." — "In the beginning was the Word, and the Word was with God, and the Word was God."—John i. 1. "My wisdom." — "Christ, the power of God, and the wisdom of God."—1 Cor. i. 24. "My effectual might." — "All things were made by him [the Word], and without him was not anything made that was made." — John, i. 3.

Freely vouchsafed; once more I will renew
His lapsèd powers, though forfeit and inthralled
By sin to foul exorbitant desires;
Upheld by me, yet once more he shall stand
On even ground against his mortal foe;
By me upheld, that he may know how frail
His fallen condition is, and to me owe
All his deliverance, and to none but me.
Some I have chosen of peculiar grace,
Elect above the rest; so is my will:
The rest shall hear me call, and oft be warned
Their sinful state, and to appease betimes
Th' incensed Deity, while offered grace,
Invites; for I will clear their senses dark,
What may suffice, and soften stony hearts
To pray, repent, and bring obedience due.
To prayer, repentance, and obedience due,
Though but endeavoured with sincere intent,
Mine ear shall not be slow, mine eye not shut;
And I will place within them as a guide
My umpire conscience, whom if they will hear,

195. *My umpire conscience, &c.*] "Umpire" is conjectured, with more ingenuity perhaps than truth, to come from the French *une père* — one who like a *father* composes strife; by others it is said to be connected with the word *empire*, and is technically defined as being "a third person called in to decide a controversy submitted to arbitrators, when the arbitrators themselves cannot agree. How well the conscience deserves the title will be seen by the following extract: — "That principle by which we survey, and either approve or disapprove our own heart, temper, and actions, is not only to be considered as what is in its turn to have some influence, — which may be said of every passion of the lowest appetites,—but likewise as being superior; as, from its very nature, manifestly claiming superiority over all others, insomuch that you cannot form a notion of this faculty, conscience, without taking in judgment, direction, superintendency. This is a constituent part of the idea, that is, of the faculty itself; and to preside and govern, from the very economy and constitution of man, belongs to it. Had it strength as it has right; had it power, as it has manifest authority, it would absolutely govern the world." — Butler's *Analogy*.

"Here is 'conscience,' a solemn word, if there be such in the world. Now there is not one of us whose Latin will not bring him so far as to tell him that this word is from 'con' and 'scire.' But what does that 'con' intend? 'Conscience' is not merely that which I know, but that which I know with some one else; for this prefix cannot, as I think, be esteemed superfluous, or taken to imply merely that which I know with or to myself. That other knower whom the word implies is God, his law making itself known and felt in the heart; and the work of 'conscience' is the bringing of each of our acts and thoughts as a lesser, to be tried and measured by this as a greater, the word growing out of and declaring that awful duplicity of our moral being which arises from the presence of God in the soul—our thoughts

Light after light, well used, they shall attain,
And to the end persisting, safe arrive.
This my long sufferance, and my day of grace,
They who neglect and scorn shall never taste;
But hard be hardened, blind be blinded more,
That they may stumble on, and deeper fall;
And none but such from mercy I exclude.
But yet all is not done; Man disobeying,
Disloyal, breaks his fealty, and sins

by the standard which that presence supplies, and, as the result of a comparison with it, 'accusing or excusing one another.'" — TRENCH'S *Study of Words.*

198. *This my long sufferance and my day of grace.*] It is not my purpose, in these notes, to enter much into theological disputes; but one of Milton's commentators, Mr. Thyer, has spoken so dogmatically against this line, that I think it worth while to confront him with the authority of Bishop Butler. Let the thoughtful student read both extracts, and he will then see whether it is Milton or his commentator that stands more in need of any "allowance from the candid reader." "It is a great pity," says Mr. Thyer, "that our author should have thus debased the dignity of the Deity, by putting in his mouth this horrid doctrine of a day of grace, after which it is not possible for a man to repent; and there can be no sort of excuse for him, except the candid reader will make some allowance for the prejudices which he might possibly receive from the gloomy divinity of that enthusiastic age in which he lived." It would not be difficult to bring forward a "cloud of witnesses" to support "our author's" view, but the authority of Butler is sufficient for those who are troubled with fears about the orthodoxy of Milton, and here it is:—"If, during the opportunity of youth, persons are indocile and self-willed, they inevitably suffer in their future life, for want of those acquirements, which they neglected the natural season of attaining. If the husbandman lets his seed time pass without sowing, the whole year is lost to him beyond recovery. In like manner, though after men [or angels?] have been guilty of folly and extravagance *up to a certain degree*, it is often in their power, for instance, to retrieve their affairs, to recover their health and character; at least, in good measure: yet, real reformation is, in many cases, of no avail at all towards preventing the miseries, poverty, sickness, infamy, naturally annexed to folly and extravagance exceeding that degree. There is a certain bound to imprudence and misbehaviour, which being transgressed, there remains no place for repentance in the natural cause of things." — BUTLER'S *Analogy.*

201. *That they may stumble on, &c.*] Compare the following:—

"For he that once hath missed the right way,
The further he doth goe, the further he doth stray."—SPENSER.

203. *Man disobeying, &c.*] *Audire* is the Latin verb signifying to hear; *obaudire* or *obedire* is to hear attentively, so as to attend to and carry out the instructions of a superior. The prefix *dis* reverses all this; and the whole word is expressive of the fact, that man heard and knew the law under which he was placed, but wilfully broke it, and so showed himself to be *disloyal.* It is very odd that this word has become so contracted in its meaning, that while we constantly hear of a "loyal subject," we hardly ever hear of a "loyal sovereign." Loyal means obedient to the law, being derived from *lex*, in French *loi*, not from *rex* or *roi.* "Fealty," also through the French, from the Latin *fidelitas*, is a term derived from feudal times, and means the duty that an inferior owed to a superior.

Against the high supremacy of Heaven,
Affecting Godhead, and so losing all,
To expiate his treason hath nought left,
But to destruction sacred and devote,
He with his whole posterity must die;
Die he or justice must; unless for him
Some other able, and as willing, pay
The rigid satisfaction, death for death.
Say, heavenly Powers! where shall we find such love?
Which of ye will be mortal to redeem
Man's mortal crime, and just th' unjust to save?
Dwells in all Heaven charity so dear?"
He asked, but all the heavenly quire stood mute,
And silence was in Heaven: on Man's behalf
Patron or intercessor none appeared;
Much less that durst upon his own head draw
The deadly forfeiture, and ransom set.
And now without redemption all mankind
Must have been lost, adjudged to Death and Hell
By doom severe, had not the Son of God,

206. *Affecting Godhead.*] To "affect," in the Latin sense of the word, is to aspire to a thing, to seek after it with anxiety, and to aim at it with all possible care.

208. *Sacred and devote.*] "Sacer," in Latin, means dedicated to a deity, but whether as being worth protection or destruction, must be gathered from the context. In the same way, "devoted" means "given up to a deity," sometimes in a good sense, and sometimes in a bad. Hence "sacred and devote" here mean "destined and set apart for destruction."

211. *And as willing.*] *i. e.* and as willing *as he is able.*

214. *Which of ye will be mortal.*] The pronoun "ye" is now used solely in the nominative case. "Which of you" is the present form of the expression.

219. *Patron or intercessor none appeared.*] Among the ancient Romans, when a master liberated his slave, the act of manumission created a new relation between the master and the slave, which was analogous to that between father and son. The Libertus, or *freedman*, owed respect and gratitude to his *patron*, and the patron might punish him if he neglected these duties. Such is the original meaning of the word Patronus, but it was generalised to mean "one who defends another, or takes him under his protection." The word "intercessor" might also be very well explained with reference to the Roman law. Any magistrate might *intercede*, or put a stop to proceedings on the ground of informality or other sufficient cause. But the ordinary English meaning of the term is quite sufficient for the stress put upon it. An intercessor is defined as being one who *goes between* two parties at variance, and tries to reconcile them. *Mediator* is another word for the same thing, and so the word mediation is used a few lines further on. Dr. Samuel Clarke says:—"It cannot be unreasonable to be believed that a mediator or intercessor should be appointed between God and man, through and by whom the prayers of sinners may be offered up so as to be acceptable in the sight of God."

In whom the fulness dwells of love divine,
His dearest mediation thus renewed.
"Father, thy word is past; Man shall find grace;
And shall grace not find means, that finds her way,
The speediest of thy wingéd messengers,
To visit all thy creatures, and to all
Comes unprevented, unimplored, unsought?
Happy for Man, so coming; he her aid
Can never seek, once dead in sins and lost;
Atonement for himself, or offering meet,
Indebted and undone, hath none to bring.
Behold me then; me for him, life for life
I offer; on me let thine anger fall;
Account me Man; I for his sake will leave
Thy bosom, and this glory next to thee
Freely put off, and for him lastly die
Well pleased: on me let Death wreak all his rage;
Under his gloomy power I shall not long
Lie vanquished; thou hast given me to possess
Life in myself for ever; by thee I live,
Though now to Death I yield, and am his due
All that of me can die; yet, that debt paid,
Thou wilt not leave me in the loathsome grave
His prey, nor suffer my unspotted soul

231. *Unprevented, unimplored, unsought.*] This alliteration or repetition of the prefix *un* is exceedingly common, both with Shakspeare and Milton. The double meaning of the word "prevent" ought to be thoroughly understood. It comes from *pre* and *venio*, and literally signifies *to come before*. But a person may come before us, either to lead us on, or to stop our way, and hence the double, and apparently contradictory meaning of the word "to assist," and "to hinder." The same double meaning is to be found in the words *let*, *fearful*, *nervous*, &c. So much for the words. As to the doctrine, I shall let another speak.—"So is the preventing grace of God: it does all the work of our souls, and makes its own way, and invites itself, and prepares its own lodging, and makes its own entertainment; it gives us precepts, and makes us able to keep them; it enables our faculties, and excites our desires; it provokes us to pray, and sanctifies our hearts in prayer, and makes our prayer go forth to act, and the act does make the desire valid, and the desire does make the act certain and persevering: and both of them are the works of God For more is received into the soul from without the soul, than does proceed from within the soul: it is more for the soul to be disposed and moved, than to work when that is done; as the passage from death to life is greater than that from life to action, especially since the action is owing to that cause that put in the first principle of life."—Jeremy Taylor.

246. *All of me that can die.*] Imitated apparently from the lines of Horace,

"*Non omnis moriar!* multaque pars mei
Vitabit Libitinam."

247. *Thou wilt not leave me.*] "My flesh also shall rest in hope. For thou

For ever with corruption there to dwell;
But I shall rise victorious, and subdue
My vanquisher, spoiled of his vaunted spoil;
Death his death's wound shall then receive, and stoop
Inglorious, of his mortal sting disarmed.
I through the ample air in triumph high
Shall lead Hell captive, maugre Hell, and show
The Powers of darkness bound. Thou at the sight
Pleased, out of Heaven shalt look down and smile,
While by thee raised, I ruin all my foes,
Death last, and with his carcass glut the grave:
Then, with the multitude of my redeemed,
Shall enter Heaven, long absent, and return,
Father, to see thy face, wherein no cloud
Of anger shall remain, but peace assured
And reconcilement; wrath shall be no more
Thenceforth, but in thy presence joy entire."
His words here ended, but his meek aspéct
Silent yet spake, and breathed immortal love
To mortal men, above which only shone
Filial obedience: as a sacrifice,
Glad to be offered, he attends the will
Of his great Father. Admiration seized
All Heaven, what this might mean and whither tend,
Wondering; but soon th' Almighty thus replied:
"O thou, in Heaven and Earth, the only peace
Found out for mankind under wrath! O thou,
My sole complacence! well thou knowest how dear
To me are all my works, nor man the least,

wilt not leave my soul in hell, neither wilt thou suffer thine Holy One to see corruption."—Ps. xvi. 10.

255. *Shall lead Hell captive maugre Hell.*] *Maugre*, or *malgré*, a French adverb signifying "in spite of" or "in opposition to." Now only used in *burlesque*.

259. *Death last, &c.*] In connection with this line it may be worth the student's while to read a beautiful epitaph by Ben Jonson, in which the same conceit, *pace dixerim*, is brought forward:—

"Underneath this sable hearse
Lies the subject of all verse;
Sidney's sister, Pembroke's mother;
Death, ere thou canst find another
Good and fair and wise as she
Time shall throw a dart at thee."

270. *He attends the will of his great Father.*] *i. e.* waits to hear it expressed that he may do it; or, in other words, he devotes himself to fulfilling the will of his great Father.

271. *Admiration seized all Heaven.*] "Heaven" is here put for the inhabitants of heaven, *i. e.* the angels, who are described as "wondering what this might mean and whither tend." The two phrases are much to the same purpose.

277. *Nor man the least.*] "Least" is here an adverb qualifying "dear"

Though last created; that for him I spare
Thee from my bosom and right hand, to save,
By losing thee awhile, the whole race lost.
Thou, therefore, whom thou only canst redeem,
Their nature also to thy nature join;
And be thyself Man among men on earth,
Made flesh, when time shall be, of virgin seed,
By wondrous birth: be thou, in Adam's room,
The head of all mankind, though Adam's son.
As in him perish all men, so in thee,
As from a second root, shall be restored
As many as are restored; without thee none.
His crime makes guilty all his sons; thy merit,
Imputed, shall absolve them who renounce
Their own both righteous and unrighteous deeds,
And live in thee transplanted, and from thee
Receive new life. So Man, as is most just,
Shall satisfy for Man, be judged and die,
And dying rise, and rising, with him raise
His brethren, ransomed with his own dear life.
So heavenly love shall outdo hellish hate,
Giving to death, and dying to redeem,
So dearly to redeem what hellish hate
So easily destroyed, and still destroys,
In those who, when they may, accept not grace.
Nor shalt thou, by descending to assume
Man's nature, lessen or degrade thine own.
Because thou hast, though throned in highest bliss
Equal to God, and equally enjoying

understood. This play on the words *least* and *last* is frequent with Shakspeare.

281—282. *Thou, therefore, whom, &c.*] The natural order of these two lines seems to be this. (Do) Thou, therefore, join to thy nature the nature also of those whom thou only (alone) canst redeem.

287. *As in him perish all men.*] "For as in Adam all die, even so in Christ shall all be made alive."—1 Cor. xv. 22.

294. *So man, as is most just, &c.*]

"In flesh at first the guilt committed was,
Therefore in flesh it must be satisfyde;
Nor spirit, nor angel, though they men surpass,
Could make amends to God for men's misguyde,
But onely man himselfe, who selfe did slyde;
So taking flesh of sacred virgin's wombe,
For men's deare sake, He did a man become." —Spenser.

296. *And rising, with him raise his brethren.*] There is here a fine contrast between the *intransitive* and the *transitive* verb, "rise" and "raise; and it is worth mentioning that *transitive* verbs are often derived from *intransitive*, thus: rise, raise; lie, lay; sit, set; fall, fell; drink, drench.

299. *Giving to death, and dying to redeem.*] "Heavenly love" is represented as "giving to death," that is, in the person of the Father; and "dying to redeem," that is, in the person of the Son.

Godlike fruition, quitted all, to save
A world from utter loss, and hast been found,
By merit more than birthright, Son of God,
Found worthiest to be so by being good,
Far more than great or high; because in thee
Love hath abounded more than glory abounds;
Therefore thy humiliation shall exalt
With thee thy manhood also to this throne.
Here shalt thou sit incarnate, here shalt reign
Both God and Man, Son both of God and Man,
Anointed universal king; all power
I give thee; reign for ever, and assume
Thy merits: under thee, as head supreme,
Thrones, Princedoms, Powers, Dominions, I reduce;
All knees to thee shall bow, of them that bide
In Heaven or Earth, or under Earth in Hell.
When thou, attended gloriously from Heaven,
Shalt in the sky appear, and from thee send
The summoning Archangels to proclaim
Thy dread tribunal; forthwith from all winds
The living, and forthwith the cited dead
Of all past ages, to the general doom
Shall hasten; such a peal shall rouse their sleep.
Then, all thy saints assembled, thou shalt judge
Bad men and Angels; they arraigned shall sink
Beneath thy sentence; Hell, her numbers full,
Thenceforth shall be for ever shut. Meanwhile
The world shall burn, and from her ashes spring
New Heaven and Earth, wherein the just shall dwell,
And, after all their tribulations long,
See golden days, fruitful of golden deeds,
With joy and love triúmphing, and fair truth.
Then thou thy regal sceptre shalt lay by,
For regal sceptre then no more shall need,
God shall be all in all. But all ye Gods

321. *All knees to thee shall bow.*] "I have sworn by myself, &c., that unto me every knee shall bow, every tongue shall swear."—Is. xlv. 23.

327. *The cited dead.*] "Cite" is a legal term, used particularly in ecclesiastical courts, meaning to command any one to appear on a certain day in order to begin a suit. Cicero has used the word *citare* in the sense of summoning before a court of justice.

332. *Hell, her numbers full, &c.*] Numbers is in the *nominative absolute*, being connected with the adjective *full*.

341. *God shall be all in all.*] "And when all things shall be subdued unto him, then shall the Son also himself be subject unto him that put all things

Adore him, who to compass all this dies;
Adore the Son, and honour him as me!"
No sooner had th' Almighty ceased, but all
The multitude of Angels, with a shout
Loud as from numbers without number, sweet
As from blest voices, uttering joy, Heaven rung
With jubilee; and loud Hosannas filled
Th' eternal regions: lowly reverent
Towards either throne they bow, and to the ground
With solemn adoration down they cast
Their crowns inwove with amarant and gold;
Immortal amarant, a flower which once
In Paradise, fast by the tree of life,
Began to bloom; but soon for man's offence
To Heaven removed, where first it grew, there grows,
And flowers aloft, shading the fount of life,
And where the river of bliss through midst of Heaven
Rolls o'er Elysian flowers her amber stream:
With these that never fade the Spirits elect

under him, *that* God may *be all in all.*" —1 Cor. xv. 28.

344 — 350. *No sooner had the Almighty, &c.*] We have in this beautiful passage an instance of what some rhetoricians call Ellipsis, and others Aposiopesis, — where the sentence is left unfinished in consequence of some sudden emotion of the mind. The grammatical structure is always incomplete, to correspond with the incoherent thought. In this passage there is no verb to which "all the multitude of angels" can be the nominative.

348. *Loud hosannas filled the eternal regions.*] Hosanna is a form of acclamatory blessing or wishing well, which signifies, Save now! Succour now! Be now propitious! It occurs only once in the Old Testament, Ps. cxviii. 25., which stands thus in our version: "*Save now*, I beseech thee, O Lord; O Lord, send now prosperity." It was applied to our Saviour on the occasion of his public entry into Jerusalem, — "*Hosanna* to the Son of David." — See Kitto and Brande.

351. *With solemn adoration.*] The word "adoration" means solemn worship or entreaty. It comes from *os oris*, the mouth. "The respectful salutation," says Gibbon, "of carrying the hand to the mouth is the root of the Latin *adoro*. It seems from Herodotus to be of Persian origin."

352. *Immortal amarant.*] Amarant, or Amaranth, comes from two Greek words, and signifies a flower that *does not fade*. The description of it given in the text is exceedingly beautiful. Cowper's lines are also admirable —

"The only *amaranthine* flower on earth
Is virtue; the only lasting treasure, truth."

359. *Rolls o'er Elysian flowers, &c.*] An allusion to the Elysian fields — or abodes of the blessed — of classical mythology. At first they were supposed to lie in the Atlantic Ocean, not far from the Straits of Gibraltar; but eventually they were transferred to the lower world, in a region favoured with perpetual spring, shaded by groves and refreshed by never-failing fountains. Here the good lived in continual felicity — following the same pursuits as they had occupied themselves with while on earth. "Amber stream," so called because "the sands of gold" at the bottom gave it a yellow colour.

Bind their resplendent locks inwreathed with beams;
Now in loose garlands thick thrown off, the bright
Pavement, that like a sea of jasper shone,
Impurpled with celestial roses smiled.
Then crowned again, their golden harps they took,
Harps ever tuned, that, glittering by their side,
Like quivers hung, and with preamble sweet
Of charming symphony they introduce
Their sacred song, and waken raptures high;
No voice exempt, no voice but well could join
Melodious part, such concord is in Heaven.
"Thee, Father," first they sung, "Omnipotent,
Immutable, Immortal, Infinite,
Eternal King; thee, Author of all being,
Fountain of light, thyself invisible
Amidst the glorious brightness where thou sitt'st
Throned inaccessible, but when thou shad'st
The full blaze of thy beams, and through a cloud,
Drawn round about thee like a radiant shrine,
Dark with excessive bright thy skirts appear,
Yet dazzle Heaven, that brightest Seraphim
Approach not, but with both wings veil their eyes."
"Thee," next they sang, "of all creation first,
Begotten Son, Divine Similitude,

365. *Then crowned again, their golden harps they took.*] "Of all the arts which have left their spirit to live and glow through the undying pages of *Paradise Lost*, music is the one whose influence is most intensely and uninterruptedly felt. Of the power of music, Milton held a most exalted idea; partly 'perhaps, because its pure and ethereal pleasures were most in accordance with the heroic and celestial character of his mind; partly because it was the art which he had himself most successfully cultivated; and partly, too, no doubt, because it was the only art which his blindness, during a great portion of his life, left him the possibility of enjoying otherwise than in memory. The *Paradise* of Dante is composed of the two ideas of light and music; and in Milton, though less exclusively brought forward, music may be said to be the living spirit animating and pervading every creation of his genius. It is music which breathes in every changing harmony of his intricate and lofty versification; it is music which composes the noblest passages in his Heaven and his Paradise; it is music, too, which forms the only contrast with the hopeless agonies of his Hell: not the trivial and sensuous music of modern days, but those solemn and majestic harmonies which were so honoured in the religious and philosophical systems of ancient Greece, and which are perhaps not imperfectly reflected in the grand compositions of Paesiello, of Handel, and of Beethoven." —Shaw's *Outlines of English Literature.*

380. *Dark with excessive bright.*] Imitated apparently from Ovid:—

"Suntque oculis tenebræ per tantum lumen aborte."—*Met.* lib. ii. l. 181.

In whose conspicuous countenance, without cloud
Made visible, th' almighty Father shines,
Whom else no creature can behold; on thee
Impressed th' effulgence of his glory abides,
Transfused on thee his ample Spirit rests.
He Heaven of Heavens, and all the Powers therein,
By thee created, and by thee threw down
Th' aspiring Dominations: thou that day
Thy Father's dreadful thunder didst not spare,
Nor stop thy flaming chariot-wheels, that shook
Heaven's everlasting frame, while o'er the necks
Thou drov'st of warring Angels disarrayed.
Back from pursuit thy Powers with loud acclaim
Thee only extolled, Son of thy Father's might,
To execute fierce vengeance on his foes.
Not so on Man; him through their malice fallen,
Father of mercy and grace, thou didst not doom
So strictly, but much more to pity incline:
No sooner did thy dear and only Son
Perceive thee purposed not to doom frail Man
So strictly, but much more to pity incline,
He, to appease thy wrath, and end the strife
Of mercy and justice in thy face discerned,
Regardless of the bliss wherein he sat
Second to thee, offered himself to die
For Man's offence. O unexampled love,
Love no where to be found less than Divine!
Hail, Son of God, Saviour of men! thy name
Shall be the copious matter of my song
Henceforth, and never shall my harp thy praise
Forget, nor from thy Father's praise disjoin!"
Thus they in Heaven, above the starry sphere,
Their happy hours in joy and hymning spent.
Meanwhile upon the firm opacous globe

406. *He, to appease, &c.*] There is here an ellipsis of the conjunction *than*. — No sooner did thy Son perceive thee purposed not to doom frail man so strictly, but much more (purposed) to incline to pity *than* he offered himself, &c.

410 *O unexampled love, &c.*] Compare Spenser:—

"O blessed Well of Love! O Flowre of Grace!
O glorious Morning Starre! O Lampe of Light!
Most lively image of thy Fathers face,
Eternal King of Glorie, Lord of Might,
Meeke Lambe of God, before all worlds behight,
How can we Thee requite for all this good?
Or what can prize thee Thy most precious blood?" — Spenser.

416. *Thus they in heaven.*]

"Both day, and night, is unto them all one;
For He His beames doth unto them extend,
That darkenesse there appeareth never none.
Ne hath their day, ne hath their blisse, an end;
But there their termeless time in pleasure spend." — Spenser.

Of this round world, whose first convex divides
The luminous inferior orbs, enclosed
From Chaos, and th' inroad of Darkness old,
Satan alighted walks: a globe far off
It seemed, now seems a boundless continent,
Dark, waste, and wild, under the frown of Night
Starless exposed, and ever-threatening storms
Of Chaos blustering round, inclement sky;
Save on that side which from the wall of Heaven,
Though distant far, some small reflection gains
Of glimmering air, less vexed with tempest loud:
Here walked the Fiend at large in spacious field.
As when a vulture, on Imaüs bred,
Whose snowy ridge the roving Tartar bounds,
Dislodging from a region scarce of prey,
To gorge the flesh of lambs or yeanling kids
On hills where flocks are fed, flies toward the springs
Of Ganges or Hydaspes, Indian streams;
But in his way lights on the barren plains
Of Sericana, where Chineses drive
With sails and wind their cany waggons light:
So, on this windy sea of land, the Fiend
Walked up and down alone, bent on his prey;
Alone, for other creature in this place,
Living or lifeless, to be found was none;
None yet; but store hereafter from the earth
Up hither like aërial vapours flew
Of all things transitory and vain, when sin
With vanity had filled the works of men;
Both all things vain, and all who in vain things
Built their fond hopes of glory or lasting fame,
Or happiness in this or th' other life;
All who have their reward on earth, the fruits
Of painful superstition and blind zeal,

431—443. *As when a vulture, &c.*] "Milton has a peculiar talent in embellishing the principal subject, by associating it with others that are agreeable; which is the third end of a comparison. Similes of this kind have, beside, a separate effect; they diversify the narration by new images that are not strictly necessary to the comparison: they are short episodes, which, without drawing us from the principal subject, afford great delight by their beauty and variety."—Blair's *Lectures*. On the same lines Hazlitt remarks, that "if Milton had taken a journey for the express purpose, he could not have described the scenery and mode of life better. Such passages are like demonstrations in natural history."

452. *Painful superstition and blind zeal.*] The derivation of the word *superstition* is involved in great ob-

Nought seeking but the praise of men, here find
Fit retribution, empty as their deeds;
All th' unaccomplished works of Nature's hand,
Abortive, monstrous, or unkindly mixed,
Dissolved on earth, fleet hither, and in vain,
Till final dissolution, wander here;
Not in the neighbouring moon, as some have dreamed;
Those argent fields more likely habitants,
Translated Saints, or middle Spirits hold,
Betwixt th' angelical and human kind.

curity; but it generally means something absurdly in excess in religious belief or practice. The word "painful" has a double meaning, "suffering pain" and "inflicting pain," and in both senses it may be well applied to *superstition*. In the former case the *devotee* is to be pitied, in the latter to be detested and abhorred. If a man undertakes a toilsome pilgrimage, or subjects himself to painful penances, it is his own affair; but if he inflict pain on another, for any possible difference in religious belief or practice, he ought to be condemned and resisted to the uttermost. Bacon says, "The master of *superstition* is the people; and in all *superstition*, wise men follow fools." As to the propriety of the epithet "painful" in the second sense, let the thoughtful student read the following paragraph that recently went the round of the papers, and then judge: — "Perhaps the most cruel chastisement of all in ordinary use is that of making the cross upon the ground with the tongue. I have seen this penance performed through the length and breadth of the refectory — a large hall, capable of seating two hundred persons at tables placed in single rows by the side of the walls. The tongue must leave a trace along the entire surface, so that the cross is clearly visible. The natural moisture of the tongue being exhausted, it is at last lacerated and made one mass of sores. The track begins to be red with blood, but the cross must be completed. The blood flows copiously, but there is no pity, no respite; and long before the task is completed the miserable sufferer presents an appearance calculated to rouse the indignation of every spectator not altogether brutalised by fanaticism." — *Memoirs of an Ex-Capuchin.*

Zeal is from the Greek, and means a passionate ardour for anything. "Modern instances" of "blind zeal," unfortunately, are not wanting; but I content myself with referring to that ever-memorable specimen of it so majestically "rebuked" by our blessed Lord. — See Luke ix. 52 — 56. Hooker has described both vices, for they are really such, in his usual masterly style. "Superstition neither knoweth the right kind, nor observeth the due measure, of actions belonging to the service of God, but is always joined with a wrong opinion touching things divine. Superstition is, when things are either abhorred or observed with a zealous or fearful, but erroneous, relation to God. By means whereof, the superstitious do sometimes serve, though the true God, yet with needless offices, and defraud him of duties necessary; some time load others than him with such honours as properly are his. The one, their oversight, who miss in the choice of that wherewith; the other theirs, who fail in the election of him towards whom they show their devotion: this, the crime of idolatry; that, the fault of voluntary either niceness or superfluity in religion."

"Zeal, unless it be rightly guided, when it endeavoureth most busily to please God, forceth upon him those unseasonable offices which please him not. For which cause, if they who this way swerve be compared with such sincere,

Hither, of ill-joined sons and daughters born,
First from the ancient world those giants came
With many a vain exploit, though then renowned:
The builders next of Babel on the plain
Of Sennaar, and still with vain design
New Babels, had they wherewithal, would build:
Others came single; he who, to be deemed
A God, leaped fondly into Ætna flames,
Empedocles; and he who, to enjoy
Plato's Elysium, leaped into the sea,
Cleombrotus; and many more too long,
Embryos and idiots, eremites and friars,

sound, and discreet, as Abraham was in matter of religion; the service of the one is like unto flattery, the other like the faithful sedulity of friendship. Zeal, except it be ordered aright, when it bendeth itself unto conflict with things either in deed, or but imagined to be opposite unto religion, useth the razor many times with such eagerness, that the very life of religion itself is thereby hazarded; through hatred of tares, the corn in the field of God is plucked up. So that zeal needeth both ways a sober guide."

471. *Empedocles.*] Empedocles, a philosopher, poet, and historian of Agrigentum, in Sicily, who flourished 444 B. C. He was a Pythagorean, and warmly adopted the doctrine of transmigration. It is reported that his curiosity to visit the flames of the crater of Ætna, proved fatal to him. Some maintain that he wished it to be believed that he was a god, and, that his death might be unknown, he threw himself into the crater, and perished in the flames. His expectations were, however, frustrated, and the volcano, by throwing up one of his sandals, discovered to the world that Empedocles had perished by fire.

473. *Cleombrotus* was a youth of Ambracia, who killed himself after reading Plato's treatise "On the Immortality of the Soul" — not that he had any thing particular to complain of here, but that he might exchange this life for a better.

473—497. *And many more too long, &c.*] "To what end is the clogging religion by multiplication of ceremonies and formalities, but to amuse the people, and maintain in them a blind reverence toward the interpreters of the dark mysteries couched in them; and by seeming to encourage an exterior show of piety (or form of godliness) to gain reputation and advantage, whereby they might oppress the interior virtue and reality of it, as the Scribes and Pharisees did, although with less designs? Why is the veneration of images and relics, the credence of miracles and legends, the undertaking of pilgrimages and voyages to Rome, and other places, more holy than ordinary; sprinklings of holy water, consecrations of baubles (with innumerable foppish knacks and trinkets), so cherished, but to keep the people in a slavish credulity and dotage, apt to be led by them whither they please, by any sleeveless pretence, and in the meanwhile to pick various gains from them by such trade? What do all such things mean, but obscuring the native simplicity of Christianity, whereas it being represented intelligible to all men, would derogate from that high admiration, which these men pretend to from their peculiar and profound wisdom? And why would men spend for these toys, if they understood they might be good Christians, and get to heaven without them? What doth all that pomp of religion serve for, but for ostentation of the dignity of those

White, black, and grey, with all their trumpery.
Here pilgrims roam, that strayed so far to seek
In Golgotha him dead, who lives in Heaven;
And they who, to be sure of Paradise,
Dying put on the weeds of Dominic,
Or in Franciscan think to pass disguised:
They pass the planets seven, and pass the fixed,
And that crystalline sphere whose balance weighs
The trepidation talked, and that first moved:
And now Saint Peter at Heaven's wicket seems,
To wait them with his keys, and now at foot
Of Heaven's ascent they lift their feet, when lo

who administer it? It may be pretended, for the honour of religion; but it really conduceth to the glory of the priesthood, who shine in those pageantries. Why is monkery (although so very different from that which was in the ancient times) so cried up as a superlative state of perfection, but that filleth all places with swarms of lusty people, who are vowed servants to him, and have little else to do but to advance that authority by which they subsist in that dronish way of life?"—Barrow, *On the Pope's Supremacy.*

478. *Dying put on the weeds of Dominic, &c.*] "Armstrong, in his *History of Minorca*, says: 'I have seen an old woman placed on a bier, dressed like a Franciscan monk, and so conducted by the good brothers of that order, with singing and the tinkling of the hand-bell, to their church.' This superstition was observed by Milton in his travels through Roman Catholic countries, and evidently suggested his description in the Paradise of Fools. That this practice was not unknown in our own country at an earlier period, will be seen by the following extract from the Berkeley Manuscripts by Smith. It is recorded that 'on the 18th of May (4th Hen. III.) died Robert, the second Lord Berkeley, æt^is 55, or thereabouts, and was buried in the north isle of the Church of the Monastery of St. Augustines (Bristol), over against the high altar, in a monck's cowle, an usual fashin for great peeres in those tymes, esteemed as an amulet, or defensative to the soule, and as a scala cœli, a ladder of life eternal.'"—Brand's *Popular Antiquities.*

481. *They pass the planets seven, &c.*] "He speaks here according to the ancient astronomy, adopted and improved by Ptolemy. *They pass the planets seven*, our planetary or solar system, and beyond this *pass the fixed*, the firmament, or sphere of the fixed stars, *and* beyond this, that *crystalline sphere* — the crystalline Heaven, clear as crystal — to which the Ptolemaic astronomers attributed a sort of libration, or shaking (the *trepidation* so much talked of), to account for (or counterpoise) certain irregularities in the motion of the stars; and beyond this, *that first moved* (*the primum mobile*), the sphere which was both the first moved and the first mover, communicating its motions to all the lower spheres; and beyond this was the *empyrean Heavens*, the seat of God and the angels. When our poet mentions *St. Peter at Heaven's wicket with his keys*, he certainly intends (as Mr. Thyer observes) to ridicule the fond conceit of the Romanist, that St. Peter and his successors are in a particular manner entrusted with the keys of Heaven. And he makes use of the low phrase *Heaven's wicket*, the better to expose the notions of those whom he places here in the Paradise of Fools."—Newton.

A violent cross wind from either coast
Blows them transverse, ten thousand leagues awry
Into the devious air; then might ye see
Cowls, hoods, and habits, with their wearers, tost
And fluttered into rags; then reliques, beads,
Indulgences, dispenses, pardons, bulls,
The sport of winds: all these, upwhirled aloft,
Fly o'er the backside of the world far off,
Into a Limbo large and broad, since called
The Paradise of Fools, to few unknown
Long after, now unpeopled, and untrod.
All this dark globe the Fiend found as he passed,

492. *Indulgences, dispenses, pardons, bulls.*] Indulgence, a power claimed by the Roman Catholic Church of granting to its contrite members remission for a certain term, either on earth or in purgatory, of the penalty incurred for their transgressions. The practice was first instituted in the eleventh century by Pope Gregory VII., Victor and Urban II., as a recompense to those who embarked in the perilous enterprise of the Crusades. It was the profligate sale of indulgences that first excited Luther to war against the See of Rome. *Dispenses*, or dispensation, a term peculiar to ecclesiastical law, and was formerly applied to the licenses granted by the Papal authority for several purposes — as to marry within the prohibited degree, &c. *Bull*, from *bulla*, an instrument or decree of the Pope, equivalent to the edicts, proclamations, and letters patent of secular princes. Bulls are written on parchment, to which a leaden seal is affixed (whence the name), and are granted for the consecration of bishops, celebration of jubilees, &c. The publication of a bull is termed fulmination, and it is done by one of three commissioners to whom it is usually addressed.

495. *Into a Limbo large.*] The word Limbo comes from the Latin limbus, signifying a hem or border. It was supposed by the school theologians to lie on the edge or neighbourhood of Hell. This served as a receptacle for the souls of just men not admitted to purgatory or heaven. Dante fixed his Limbo, in which the spirits of the distinguished men of antiquity were confined, as the outermost of the circles of his hell. Milton places in his Limbo all who surrender their liberty of judgment to the Church of Rome. He does not hesitate to class Papists, as he would have called them, with embryos and idiots, eremites and friars; that is, with miserable abortions and born fools, hermits who think it meritorious to surrender their proper human nature and live in solitude, far alike from friends and enemies. In the early ages of Christianity this folly had many followers; and even yet, with all our boasted civilisation, there are people to be found who think they do God more acceptable service by retiring from the world, as the phrase is, than by performing the active duties of life. For such persons Milton had no other feeling than contempt. His language has been censured as harsh; but we may say of him with truth what Macbeth hypocritically alleges in favour of himself: —

"Who can be wise, amazed, temperate and furious,
Loyal and neutral, in a moment? No man."

Amongst theologians these were the days of calling names. Whoever looks into the writings of Calvin will find *ape*, *ass*, *beast*, among the most common appellations by which he addresses his opponents. No man gets altogether above his age.

And long he wandered, till at last a gleam
Of dawning light turned thither-ward in haste
His travelled steps: far distant he descries,
Ascending by degrees magnificent
Up to the wall of Heaven, a structure high;
At top whereof, but far more rich, appeared
The work as of a kingly palace gate,
With frontispiece of diamond and gold
Embellished; thick with sparkling orient gems
The portal shone, inimitable on earth
By model, or by shading pencil drawn.
The stairs were such as whereon Jacob saw
Angels ascending and descending, bands
Of guardians bright, when he from Esau fled
To Padan-Aram, in the field of Luz,
Dreaming by night under the open sky,
And waking cried, "This is the gate of Heaven."
Each stair mysteriously was meant, nor stood
There always, but drawn up to Heaven sometimes
Viewless; and underneath a bright sea flowed
Of jasper, or of liquid pearl, whereon
Who after came from earth, sailing arrived,
Wafted by angels, or flew o'er the lake
Rapt in a chariot drawn by fiery steeds.
The stairs were then let down, whether to dare
The Fiend by easy ascent, or aggravate
His sad exclusion from the doors of bliss:
Direct against which opened from beneath,
Just o'er the blissful seat of Paradise,
A passage down to th' Earth, a passage wide,
Wider by far than that of after-times
Over Mount Sion, and, though that were large,
Over the Promised Land to God so dear,
By which, to visit oft those happy tribes,
On high behests his Angels to and fro
Passed frequent, and his eye with choice regard

501. *His travelled steps.*] His tired steps, from the Italian *travagliato.*— Richardson.

522. *Rapt in a chariot.*] Care must be taken not to confound *rapt, carried away*, with *wrapt* or wrapped, enveloped; the former being derived from *raptus, borne away*, hurried along; the other signifying *folded up.* Let it be observed, too, that *rapt* is used in the *participial* form only, there being no verb to *rap* in the sense of *bear away.* "Steed," from the Saxon *steda*, is properly a horse for state or war, and a stock of such is called a *stud.* A steed is conspicuous for his form or make, as well as for his high mettle.

From Paneas, the fount of Jordan's flood,
To Beërsaba, where the Holy Land
Borders on Egypt and th' Arabian shore;
So wide the opening seemed, where bounds were set
To darkness, such as bound the ocean wave.
Satan from hence, now on the lower stair,
That scaled by steps of gold to Heaven gate,
Looks down with wonder at the sudden view
Of all this world at once. As when a scout,
Through dark and desert ways with peril gone
All night, at last, by break of cheerful dawn,
Obtains the brow of some high-climbing hill,
Which to his eye discovers unaware
The goodly prospect of some foreign land
First seen, or some renowned metropolis
With glistering spires and pinnacles adorned,
Which now the rising sun gilds with his beams:
Such wonder seized, though after Heaven seen,
The Spirit malign, but much more envy seized
At sight of all this world beheld so fair.
Round he surveys, (and well might where he stood
So high above the circling canopy
Of night's extended shade,) from eastern point
Of Libra to the fleecy star that bears
Andromeda far off Atlantic seas
Beyond th' horizon; then from pole to pole

535. *Paneas.*] The Jordan is formed by the junction of two small streams; the one issues from a spacious cavern, at the base of the Heish mountains, near the village of Paneas or Baneas, as it is often written; the other flows from a place about three miles west from the cavern at Paneas, "Beersheba," a place in the south of Palestine, celebrated for the sojourn of the patriarchs, when a town of the same name arose. As it was the southernmost city of the land, its name is of frequent occurrence, being proverbially used to describe the extent of the country in the phrase "from Dan to Beersheba." Milton here substitutes *Paneas* for "Dan."

544. *With peril gone.*] "Gone" cannot be accounted for here unless on the supposition that there is an ellipsis of "having" in connection with it,—having gone or travelled all night, &c., he obtains or reaches the brow, &c.

557—560. *From eastern point of Libra.*] "Satan was now taking his prospect of the new creation from the lowest step that leads to heaven (l. 540.). If any one looks from *Cancer*, a sign of the *Zodiac*, with his face towards the south, he shall see *Libra* rising in the East, whilst *Aries*, a constellation, though poetically called a *star*, and *fleecy* because the Ram; he bears *Andromeda*, because she, another constellation, is over him, and, as he moves, seems to be carried, riding on him, 'far off Atlantic seas beyond the horizon;' for this constellation appearing now on the west, where the Atlantic Ocean is, when it sets, it seems to carry Andromeda far away. The poet puts his reader in the

He views in breadth, and without longer pause
Down right into the world's first region throws
His flight precipitant, and winds with ease,
Through the pure marble air, his oblique way
Amongst innumerable stars, that shone
Stars distant, but nigh hand seemed other worlds;
Or other worlds they seemed, or happy isles,
Like those Hesperian gardens famed of old,
Fortunate fields, and groves, and flowery vales,
Thrice happy isles; but who dwelt happy there
He stayed not to enquire: above them all
The golden sun, in splendour likest Heaven,
Allured his eye; thither his course he bends
Through the calm firmament, (but up or down,
By centre, or eccentric, hard to tell,
Or longitude,) where the great luminary,
Aloof the vulgar constellations thick,
That from his lordly eye keep distance due,
Dispenses light from far; they as they move
Their starry dance, in numbers that compute
Days, months, and years, towards his all-cheering lamp
Turn swift their various motions, or are turned
By his magnetic beam, that gently warms
The universe, and to each inward part,
With gentle penetration, though unseen,
Shoots invisible virtue even to the deep;
So wondrously was set his station bright.
There lands the Fiend, a spot like which perhaps

place where he is describing Satan to be, and shows him what he then saw." —Richardson.

564. *Through the pure marble air.*] "The first epithet *pure* determines the sense of the second, and shows why the air is compared to *marble*, namely, for its clearness and whiteness, without any regard to its hardness; and the word *marmor*, marble, is derived from a Greek word, *μαρμαίρα*, that signifies to shine and glisten. See also Shakspeare's *Othello*, act iii. sc. iii.: 'Now, by yon *marble* heaven.'" — Newton.

568. *Like those Hesperian gardens.*] The Hesperides were three celebrated nymphs, daughters of Hesperus; they presided over the garden which contained the golden apple that Juno gave to Jupiter on the day of their nuptials. The site of these islands is matter of difficult determination. It is certain that they were believed to be on the west coast of Africa, and they were probably what are now called the Cape Verde Islands.

579—586. *They as they move, &c.*]

"Miraculous may seeme to him that reades
So straunge ensample of conception;
But reason teacheth that the fruitfull seades
Of all things living, through impression
Of the sunbeames in moyst complexion,
Doe life conceive or quickned are by kynd;
So, after Nilus inundation,
Infinite shapes of creauture men doe fynd
Informed in the mud on which the' sunne
hath shyned.
Great father he of generation
Is rightly cald, th' authour of life and light;
And his faire sister for creation
Ministreth matter fit, which, tempered right
With heate and humour, breedes the living
wight." — Spenser.

Astronomer in the sun's lucent orb,
Through his glazed optic tube, yet never saw.
The place he found beyond expression bright,
Compared with aught on earth, metal or stone;
Not all parts like, but all alike informed
With radiant light, as glowing iron with fire;
If metal, part seemed gold, part silver clear;
If stone, carbuncle most or chrysolite,
Ruby or topaz, to the twelve that shone
In Aaron's breast-plate, and a stone besides
Imagined rather oft than elsewhere seen,
That stone, or like to that which here below
Philosophers in vain so long have sought,
In vain, though by their powerful art they bind
Volatile Hermes, and call up unbound
In various shapes old Proteus from the sea,
Drained through a limbec to his native form.
What wonder then if fields and regions here
Breathe forth elixir pure, and rivers run
Potable gold, when with one virtuous touch
Th' arch-chemic sun, so far from us remote,
Produces, with terrestrial humour mixed,
Here in the dark so many precious things
Of colour glorious and effect so rare?
Here matter new to gaze the Devil met
Undazzled; far and wide his eye commands;

590. *Glazed optic tube.*] Referring again, no doubt, to Galileo, who claims the honour, among others, of having invented the telescope. "Glazed" is furnished with glass.

596. *Carbuncle most or chrysolite, ruby or topaz.*] For a full description of Aaron's breast-plate, see Exodus xxviii. 15—21. The "carbuncle" is of a deep red colour, with a mixture of scarlet, and, when held up to the sun, it presents the appearance of a burning coal. The carbuncle of the ancients is supposed to have been a garnet. The prevailing colour of the "chrysolite" is green. The *ruby* is of a deep red colour, but it sometimes passes into other shades of red, and even into blue, green, yellow, brown, black, and white. The *topaz* is generally yellow, but sometimes blue or green. In hardness it is equal to ruby.

600. *That stone.*] Referring to the philosopher's stone, the effect of which was (to be?) to turn all the baser metals into gold and silver, and also to prolong life indefinitely. See the word "Alchemy" in Brande's *Dictionary.*

604. *In various shapes, &c.*] "Proteus, after he had turned himself into various amazing mutations, was fabled by the poets to return at last to his proper shape, and to answer any question put to him. Therefore Milton tells us, that the chemists drain their various matter they work upon, through all its mutations, till pursued through all its latent labyrinths, it assume, Proteus-like, its first shape, and answer their expectations; a simile well suited to their uncertain search." — Hume.

For sight no obstacle found here, nor shade,
But all sunshine, as when his beams at noon
Culminate from th' equator, as they now
Shot upward still direct, whence no way round
Shadow from body opaque can fall; and th' air
No where so clear, sharpened his visual ray
To objects distant far, whereby he soon
Saw within ken a glorious Angel stand,
The same whom John saw also in the sun:
His back was turned, but not his brightness hid;
Of beaming sunny rays a golden tiar
Circled his head, nor less his locks behind
Illustrious on his shoulders, fledge with wings
Lay waving round; on some great charge employed
He seemed, or fixed in cogitation deep.
Glad was the Spirit impure, as now in hope
To find who might direct his wandering flight
To Paradise, the happy seat of Man,
His journey's end, and our beginning woe.
But first he casts to change his proper shape,
Which else might work him danger or delay:
And now a stripling Cherub he appears,
Not of the prime, yet such as in his face
Youth smiled celestial, and to every limb

622. *Saw within ken a glorious angel.*] "And I saw an angel standing in the sun, and he cried with a loud voice, saying to all the fowls that fly in the midst of heaven, Come and gather yourselves together unto the supper of the great God." — Rev. xix. 17.

631. *To find who might direct, &c.*] *i. e.* to find *one* who might, &c. This ellipsis of the *correlative* is exceedingly common with Milton.

633. *Our beginning woe*, is a Latinism for the "beginning of our woe." Several more striking instances of foreign idioms being adopted have already come under our notice; but I shall take this opportunity of laying before the student what can be said in defence of the practice. "Another way of raising the language, and giving it a poetical turn, is to make use of the idioms of other tongues. Virgil is full of the Greek forms of speech, which the critics call Hellenisms, as Horace in his Odes abounds with them much more than Virgil. I need not mention the several dialects which Homer has made use of for this end. Milton, in conformity with the practice of the ancient poets, and with Aristotle's rule, has infused a great many Latinisms, as well as Grecisms, and sometimes Hebraisms, into the language of his Poem." — Addison.

634. *He casts to change his proper shape.*] *i. e.* he considers with himself, and contrives how he may change his peculiar shape, by which he would have been easily recognised. This interpretation of the word *cast* is fully authorised by Spenser, as will be seen in the following passage:—

"But that Eternall Fount of love and grace,
Still flowing forth his goodnesse unto all,
Now seeing left a waste and emptie place
In His wyde pallace through those angels fall
Cast to supply the same, and to enstall
A new unknowen colony therein,
Whose root from earth's base groundworke should begin." — Spenser.

Suitable grace diffused, so well he feigned:
Under a coronet his flowing hair
In curls on either cheek played; wings he wore
Of many a coloured plume sprinkled with gold;
His habit fit for speed succinct, and held
Before his decent steps a silver wand.
He drew not nigh unheard; the Angel bright,
Ere he drew nigh, his radiant visage turned,
Admonished by his ear, and straight was known
Th' Archangel Uriël, one of the seven
Who in God's presence, nearest to his throne,
Stand ready at command, and are his eyes
That run through all the Heavens, or down to th' Earth
Bear his swift errands over moist and dry,
O'er sea and land: him Satan thus accosts.
"Uriël, for thou of those seven Spirits that stand
In sight of God's high throne, gloriously bright,
The first art wont his great authentic will
Interpreter through highest Heaven to bring,
Where all his sons thy embassy attend;
And here art likeliest by supreme decree
Like honour to obtain, and as his eye
To visit oft this new creation round;
Unspeakable desire to see, and know
All these his wondrous works, but chiefly Man,
His chief delight and favour, him for whom
All these his works so wondrous he ordained,
Hath brought me from the quires of Cherubim

648. *Uriël.*] His name is derived from two Hebrew words, which signify *God is my light.* He is mentioned as a good angel in the second book of Esdras; and the Jews and some Christians conceive him to be an angel of light, according to his name; and therefore he has, properly, his station in the sun.—Newton. On the ministry of angels, here briefly referred to, the judicious Hooker thus speaks:—"God which moveth mere natural agents as an efficient only, doth otherwise move intellectual creatures, and especially his holy angels: for beholding the face of God, in admiration of his so great excellency they all adore him; and being rapt with the love of his beauty, they cleave inseparably for ever unto him. Desire to resemble him in goodness maketh them unwearіable and even insatiable in their longing to do by all means all manner of good unto all the creatures of God, but especially unto the children of men: in the countenance of whose nature, looking downward, they behold themselves beneath themselves, even as upward, in God, beneath whom themselves are, they see that character which is no where but in themselves and in us resembled."

660. *As his eye.*] At line 650. we are told that Uriël is one of the seven angels, who are as the eyes of God that run through the heavens, &c. The idea is probably borrowed from Zechariah

Alone thus wandering. Brightest Seraph, tell
In which of all these shining orbs hath Man
His fixéd seat, or fixéd seat hath none,
But all these shining orbs his choice to dwell;
That I may find him, and with secret gaze,
Or open admiration, him behold,
On whom the great Creator hath bestowed
Worlds, and on whom hath all these graces poured:
That both in him and all things as is meet,
The universal Maker we may praise;
Who justly hath driven out his rebel foes
To deepest Hell, and to repair that loss,
Created this new happy race of Men
To serve him better: wise are all his ways."
So spake the false dissembler unperceived;
For neither Man nor Angel can discern
Hypocrisy, the only evil that walks
Invisible, except to God alone,
By his permissive will, through Heaven and Earth:
And oft, though wisdom wake, suspicion sleeps
At wisdom's gate, and to simplicity
Resigns her charge, while goodness thinks no ill
Where no ill seems; which now for once beguiled
Uriël, though regent of the sun, and held
The sharpest sighted Spirit of all in Heaven;
Who to the fraudulent impostor foul,
In his uprightness, answer thus returned.
"Fair Angel, thy desire, which tends to know
The works of God, thereby to glorify

iv. 10. "Those seven, *they are the eyes of the Lord*, which run to and fro through the whole earth."

667—669. *Brightest seraph, tell, &c.*] There is a slight grammatical impropriety in these lines. Were the question put directly, it would be right to say, "In which of these orbs *hath man his seat?*" But when the question is put indirectly, it ought to be, "Tell me in which of these orbs man hath his seat." "What o'clock is it?" is correct English; but "Would you be so kind as tell me what o'clock *is it?*" is not idiomatic English. We ought to say 'Would you be so kind as tell me what o'clock *it is?*'

682. *For neither Man nor Angel can discern hypocrisy.*]

"What man so wise, what earthly wit so ware,
As to descry the crafty cunning traine,
By which Deceipt doth maske in visour faire,
And cast her coulours died deepe in graine,
To seeme like Truth, whose shape she well can faine,
And fitting gestures to her purpose frame,
The guiltlesse man with guilt to entertaine?" — Spenser.

694. *Thy desire, which tends to know, &c.*] *i.e.* which inclines, aims, or strives to know. Milton was far in anticipation of his age, when he makes a good angel speak thus in favour of the diffusion of knowledge, and especially is it worthy of note that he

The great Work-Master, leads to no excess
That reaches blame, but rather merits praise
The more it seems excess, that led thee hither
From thy empyreal mansion thus alone,
To witness with thine eyes what some perhaps 700

places the active search for truth above its passive reception. It would have been a mark of nobility of mind, had it been true, that the inquiring angel had come from Heaven to witness with his eyes — *i. e.* to see for himself — what others were contented to hear of in heaven. The general praise of knowledge is now a rather hackneyed subject, yet the following extracts are worth a careful perusal:—"Neither is it any quantity of knowledge, how great soever, that can make the mind of man to swell; for nothing can fill, much less extend the soul of man, but God and the contemplation of God; and therefore Solomon, speaking of the two principal senses of inquisition — the eye and the ear — affirmeth that the eye is never satisfied with seeing, nor the ear with hearing, and if there be no fulness, then is the continent greater than the content. * * * For that nothing parcel [no part] of the world is denied to man's inquiry and invention, he doth in another place rule over [settle, decide or determine,] when he saith: 'The spirit of man is as the lamp of God, wherewith he searcheth the inwardness of all secrets.'"—Bacon. And again: "Let no man, upon a weak conceit of sobriety, or an ill-applied moderation, think or maintain, that a man can search too far, or be too well studied in the book of God's word, or in the book of God's works; divinity or philosophy; but rather let men endeavour an endless progress, or proficience in both; only let men beware that they apply both to charity, and not to swelling; to use, and not to ostentation; and again, that they do not unwisely mingle, or confound these learnings together." The Father of modern philosophy has much more to the same purpose, but the limits of this work compel me to restrain my hand in transcribing. I must, however, add one short extract from another of the great lights and landmarks of English literature: — "There is in the world no kind of knowledge, whereby any part of truth is seen, but we justly account it precious; yea, that principal truth, in comparison whereof all other knowledge is vile, may receive from it some kind of light; whether it be that Egyptian and Chaldean wisdom mathematical, wherewith Moses and Daniel were furnished; or that natural, moral, and civil wisdom wherein Solomon excelled all men; or that rational and oratorical wisdom of the Grecians which the Apostle Paul brought from Tarsus; or that Judaical, which he learned in Jerusalem, sitting at the feet of Gamaliel, to detract from the dignity thereof were to injure God himself, who, being that light which none can approach unto, hath sent out these lights whereof we are capable, even as so many sparkles resembling the bright fountain from which they rise."—Hooker.

696. *The great Work-Master.*] God assigns to every man his work, or, as Jeremy Taylor says, "God is the master of the scenes; we must not choose which part we shall act; it concerns us only to be careful that we do it well, always saying 'If this please God, let it be as it is;' and we, who pray that God's will may be done in earth as it is done in heaven, must remember that the angels do whatsoever is commanded them, and go wherever they are sent, and refuse no circumstances." Milton, in one of his sonnets, uses a slightly different word, but to the same purpose: —

"All is, if I have grace to use it so,
As ever in my great *Task-master's* eye."

Contented with report hear only in Heaven;
For wonderful indeed are all his works,
Pleasant to know, and worthiest to be all
Had in remembrance always with delight;
But what created mind can comprehend
Their number, or their wisdom infinite
That brought them forth, but hid their causes deep?
I saw, when at his word the formless mass,
This world's material mould, came to a heap:
Confusion heard his voice, and wild uproar
Stood ruled, stood vast infinitude confined;
Till at his second bidding darkness fled,
Light shone, and order from disorder sprung;
Swift to their several quarters hasted then
The cumbrous elements, earth, flood, air, fire;
And this ethereal quintessence of Heaven
Flew upward, spirited with various forms,
That rolled orbicular, and turned to stars
Numberless, as thou seest, and how they move;
Each had his place appointed, each his course;
The rest in circuit walls this universe.

707. *But hid their causes deep.*] In a beautiful sermon founded on the words, "It is the glory of God to conceal a thing," which of itself illustrates and justifies the language of the text, Robert Hall says:—"The Divine Being observes the same method of concealment, in a great variety of respects, with regard to the structure and constitution of his works. The scenes of nature lie open to our view; they solicit our senses, and are adapted to impress themselves in a most lively manner upon our minds. "The heavens declare the glory of God, and the firmament showeth his handy-work." We cannot look around us without beholding, not only the works themselves, but evident traces of that matchless wisdom, power, and goodness, whence they sprang. Still the mysteries of nature, with regard to the *essences* of things, and indeed to a multitude of subtle *operations*, are kept in a kind of sacred reserve, and elude the utmost efforts of philosophy to surprise them in their concealments and bring them to light. While science goes on from step to step in the march of her discoveries, it seems as if her grandest result was the conviction how much remains undiscovered; and, while nations in a ruder state of science, have been ready to repose on their ignorance and error, or to confound familiarity with knowledge, the most enlightened of men have always been the first to perceive and acknowledge the remaining obscurity which hung around them; just as, in the night, the farther a light extends, the wider the surrounding sphere of darkness appears."

717. *Spirited with various forms.*] "The elements before are said to be cumbrous. Now, a more pure matter is described as in motion, and said to be *spirited*, in distinction to what was gross and heavy. This etherial quintessence divided itself into various forms, which in their motion turned orbicular, and at length turned to stars all that served to "wall this universe." —Richardson.

721. *The rest in circuit walls this*

Look downward on that globe, whose hither side
With light from hence, though but reflected, shines;
That place is Earth, the seat of Man; that light
His day, which else, as the other hemisphere,
Night would invade; but there the neighbouring moon
(So call that opposite fair star) her aid
Timely interposes, and her monthly round
Still ending, still renewing, through mid Heaven,
With borrowed light her countenance triform
Hence fills and empties to enlighten the Earth,
And in her pale dominion checks the night.
That spot, to which I point, is Paradise,
Adam's abode; those lofty shades, his bower.
Thy way thou canst not miss, me mine requires."
Thus said, he turned; and Satan, bowing low,
As to superior Spirits is wont in Heaven,
Where honour due and reverence none neglects,
Took leave, and toward the coast of earth beneath,
Down from the ecliptic, sped with hoped success;
Throws his steep flight in many an aery wheel,

universe.] *i. e.* the rest of this quintessence—the etherial quintessence of Heaven, of which the stars were formed,—walls the universe.

730. *Her countenance triform.*] The triform face of the moon is: (1), her increase when her horns are turned towards the east; (2), her full; and (3), when the horns are turned to the west. There is also, perhaps, an allusion to the goddess Diana, who was called *Triformis*, from her three-fold character as goddess of the moon or month, of the chase, and of the lower regions.

732. *In her pale dominion checks the night.*] *i e.* prevents night or darkness from having so much rule as otherwise it would have.

735. *Me mine requires.*] My way requires me. I must go on my way, and execute the business on which I am bound.

736. *Thus said.*] There is a slight grammatical error here. It ought to be either "having thus said;" or "*this* said," in the nominative absolute.

739. *Where honour due, &c.*] It suits the purposes of some parties to represent Milton as a democrat and a leveller, but nothing can be further from the truth. Authority that seemed to him well founded, he was always ready to respect and loyally obey; but he was not the man to bow to every thing that gave itself a respectable name, even if all around him did it homage. He must be convinced in his own mind that it was respectable, before he would show it respect. To use the phraseology of Carlyle, there was no *flunkeyism*, baseness, or unveracity in his nature. He could not, therefore, bow and cringe to every thing that promised to clothe and feed him, and furnish him with so much pocket-money; but to those who were really his *betters* he was always ready to show respect.

741. *Throws his steep flight, &c.*] Observe once more the correspondence between the thought and the expression of it. The whole line comes trippingly off the tongue. The expression "many an aery wheel," is

Nor stayed, till on Niphates' top he lights.

descriptive of the fiend's joyous and sportive state of mind on nearing the object of his journey; and "steep flight" represents very graphically the *speed* with which he hastened to finish it.

Milton is very happy or very skilful in the flow of metre harmonizing with the sentiment and description. Besides this line,

"Throws his steep flight in many an aery wheel."

Consider the following:—

"1. Lights on his feet, as when a prowling wolf
Leaps o'er the fence with ease into the fold.
2. Sin towards the gate rolling her bestial train.
3. Celestial voices to the midnight air,
Sole are responsive to each other's note.
4. Anon, out of the earth a fabric huge
Rose like an exhalation, with the sound
Of dulcet symphonies and voices sweet."

Other lines, by the dozen, might readily be quoted. Some of them I have pointed out as they occur. They all prove, that for euphony and expressiveness, for sweetness and sublimity, our author may challenge comparison with the ancient classics of Greece and Rome.

742. *Niphates* is a mountain of Asia, dividing Armenia from Assyria. It is from it that the Tigris takes its rise. The poet lands Satan on this mountain, because it borders on Mesopotamia, the most probable seat of Paradise.

END OF THE THIRD BOOK.

PARADISE LOST.

BOOK IV.

"Nothing in the poetry of the ancient world approaches the richness and beauty, still less the sublimity, of the most triumphant passages in 'Paradise Lost.' The First Book of that poem is probably the most splendid and perfect of human compositions — the one, that is to say, which unites those two qualities in the highest degree; and the Fourth is as unsurpassed for grace and luxuriance as that is for magnificence of imagination.—CRAIK's *Pictorial History of England.*

—— "While yon sun shall hold his place assigned,
This ocean ebb and flow, and the round earth,
Obedient to the Almighty Mover, fill
Her silent revolutions, Milton's mind
Shall dwell with us, an influence and a power,
And this great monument, which he has built,
Endure, the lasting wonder of mankind."

SOUTHEY's *Oliver Newman.*

ARGUMENT.

Satan, now in prospect of Eden, and nigh the place where he must now attempt the bold enterprise which he undertook alone against God and man, falls into many doubts with himself, and many passions, fear, envy, and despair; but at length confirms himself in evil; journeys on to Paradise, whose outward prospect and situation is described; overleaps the bounds; sits in the shape of a cormorant on the tree of life, as highest in the garden, to look about him. The garden described; Satan's first sight of Adam and Eve; his wonder at their excellent form and happy state, but with resolution to work their fall; overhears their discourse; thence gathers that the tree of knowledge was forbidden them to eat of, under penalty of death; and thereon intends to found his temptation, by seducing them to transgress; then leaves them awhile to know further of their state by some other means. Meanwhile Uriel descending on a sunbeam warns Gabriel, who had in charge the gate of Paradise, that some evil spirit had escaped the deep, and passed at noon by his sphere in the shape of a good angel down to Paradise, discovered after by his furious gestures in the Mount. Gabriel promises to find him ere morning. Night coming on, Adam and Eve discourse of going to their rest; their bower described; their evening worship. Gabriel drawing forth his bands of night-watch to walk the round of Paradise, appoints two strong angels to Adam's bower, lest the evil spirit should be there doing some harm to Adam or Eve sleeping; there they find him at the ear of Eve, tempting her in a dream, and bring him, though unwilling, to Gabriel; by whom questioned, he scornfully answers; prepares resistance; but, hindered by a sign from Heaven, flies out of Paradise.

PARADISE LOST.

FOURTH BOOK.

O, FOR that warning voice, which he, who saw
Th' Apocalypse, heard cry in Heaven aloud,
Then when the Dragon, put to second rout,
Came furious down to be revenged on men,
"Woe to the inhabitants on earth!" that now,
While time was, our first parents had been warned
The coming of the secret foe, and 'scaped,
Haply so 'scaped his mortal snare: for now
Satan, now first inflamed with rage, came down,
The tempter ere the accuser of mankind,
To wreak on innocent frail man his loss
Of that first battle, and his flight to Hell:
Yet not rejoicing in his speed, though bold
Far off and fearless, nor with cause to boast,
Begins his dire attempt, which, nigh the birth,
Now rolling boils in his tumultuous breast,

1. *O, for that warning voice, &c.*] "In order to raise the horror and attention of his reader, Milton introduces his relation of Satan's adventures upon earth, by wishing that the same warning voice had been uttered now at Satan's first coming, which St. John, who in a vision saw the *Apocalypse* or *Revelation* of the most remarkable events which were to befal the Christian Church to the end of the world, heard when the Dragon was put to second rout. Rev. xii. 12.: 'Woe to the inhabitants of the earth, and of the sea; for the devil is come down unto you, having great wrath.'" — NEWTON.

5. *Woe to the inhabitants of the earth.*] is a clause used objectively to the verb "cry" in the second line. "The place of a noun, whether it be in the *nominative*, *accusative*, or any other case, may be supplied by any number of words which can be conceived to be united so as to denote a single real or imaginary being." — BOOTH'S *Principles of Eng. Comp.*

6. *While time was.*] After the event, it was of no use to warn them: but before, it might have served them.

10. *The tempter ere the accuser of mankind.*] "Satan," as we already saw, means an *opposer* or accuser; and Milton here intimates that he was a "tempter" before he became the accuser.

And like a devilish engine back recoils
Upon himself; horror and doubt distract
His troubled thoughts, and from the bottom stir
The Hell within him; for within him Hell
He brings, and round about him, nor from Hell
One step, no more than from himself, can fly
By change of place: now conscience wakes despair,
That slumbered, wakes the bitter memory
Of what he was, what is, and what must be
Worse; of worse deeds worse sufferings must ensue.
Sometimes towards Eden, which now in his view
Lay pleasant, his grieved look he fixes sad;
Sometimes towards Heaven and the full blazing sun,
Which now sat high in his meridian tower:
Then, much revolving, thus in sighs began.
" O thou, that with surpassing glory crowned,
Look'st from thy sole dominion like the God
Of this new world; at whose sight all the stars
Hide their diminished heads; to thee I call,

17. *And like a devilish engine back recoils.*] Compare the following stanza from the *Faërie Queene:*—

"As when that divelish yron engin, wrought
In deepest hell, and framd by Furies skill,
With windy nitre and quick sulphur fraught
And ramd with bollet rownd ordaind to kill
Conceiveth fyre; the heavens it doth fill
With thundring noyse, and all the ayre doth choke
That none can breath, nor see, nor heare at will,
Through smouldry cloud of duskish stinckling smoke;
That th' only breath him daunts, who hath escapt the stroke."—Spenser.

20. *For within him Hell he brings, &c.*] We have here an instance of the figure of speech known as *hyperbole.* "Hyperbole means literally an overcasting; in its common sense, a going beyond the truth in describing an object, not by the introduction of qualities which do not belong to it, but by the exaggeration of those which do. For example, it may be hyperbolical to say that the complexion of a fair woman is whiter than snow, but to say so of a brown woman is either irony or simple falsehood."—*National Cyclopædia.* In line 22. there is a grammatical error — "no more" ought to be "any more."

25. *Of what was, what is, and what must be.*] *Memory* may be properly spoken of, referring to "what was," but not to "what is" or "what must be." "Consciousness" relates to "what is," and we have no distinct name for the faculty or faculties that enable us to apprehend the future. We have here perhaps an instance of the figure known by rhetoricians under the name of *zeugma.*

33. *Look'st from thy sole dominion.*] "Not as the moon, who is accompanied by the stars. None divides or disputes the empire with him." —Richardson.

35. *To thee I call, but with no friendly voice.*] The phrase "with no friendly voice" means "with the most open and undisguised hostility." The figure is treated of by the ancient rhetoricians under the name of *litotes.* It expresses an affirmative by the negative of the contrary. It is therefore a species of *irony,* and more is meant by it than meets the ear. When St. Paul tells us that he was "a citizen of no mean city, he in effect says, that he was "a citizen of an illustrious city." Livy's description of Polybius as "auctor haudquaquam spernendus," is a

But with no friendly voice, and add thy name,
O Sun! to tell thee how I hate thy beams,
That bring to my remembrance from what state
I fell, how glorious once above thy sphere;
Till pride and worse ambition threw me down
Warring in Heaven against Heaven's matchless King:
Ah! wherefore? he deserved no such return
From me, whom he created what I was
In that bright eminence, and with his good
Upbraided none; nor was his service hard.

celebrated instance of the figure. It was a very favourite mode of speaking with Milton, and is so with Carlyle at the present day. Toland, one of the earliest biographers of Milton, has made use of the same figure on an occasion not likely to be forgotten by those who venerate the memory of "the blind old schoolmaster." Milton's funeral was attended, he says, "by all the learned author's great friends in London, *not without a friendly concourse of the vulgar.*"

36. *And add thy name.*] *i. e.* that there may be no mistake about the matter.

37. *How I hate thy beams.*] "To hate is, properly, to be inflamed with passionate dislike, the word being connected with *heat*, hot; just as we speak, using the same figure, of persons 'being incensed with anger,' or of their anger 'kindling.'" — Trench.

38. *That bring to my remembrance.*] Similarity and contrast are two of the most active of the principles of what Locke calls the *association of ideas*. In looking at the Sun, that still shone the image of its Maker, Satan cannot but reflect on the sad difference in his own fate. The Sun had kept the place assigned him, and so seemed to upbraid those who had swerved from the path of duty. In this address, which is universally allowed to be one of the finest passages in the whole range of English poetry, it is needless to say that the Sun is personified, and supposed to be endowed with the qualities of an intelligent and accountable being.

40. *Till pride and worse ambition.*] This line has given considerable trouble to commentators. Dr. Bentley was so hard pressed with it, that he had recourse to a new reading—"till pride and cursed ambition;" but this is not a legitimate mode of getting out of the difficulty at all, nor is it in the slightest degree necessary. "Pride" is the inward feeling of which "ambition" is the outward manifestation, and "ambition" is *worse* than "pride" for two reasons: 1st, it involves others in the mischief that it does; and 2nd, it strengthens the "pride" from which it sprung, according to a well-known law of human nature—that every feeling acted on becomes stronger, and, if the feeling is a bad one, of course, *worse*.

44. *And with his good upbraided none.*] "If any of you lack wisdom, let him ask of God, that giveth to all men liberally, and *upbraideth not.*"—James, i. 5. Bloomfield, in his *Greek Testament*, shows that the word *ονειδίζω* includes the idea of *censuring for not having a thing*, and *casting up*, as our phrase goes, the want to the person after it is supplied. The text will be intelligible to any one after reading the following extract:—

"But though we are not much accustomed to think of the duties of benefactors, the obliger too has moral obligations to fulfil, and obligations which, while they are as truly incumbent as the duties of the obliged, are far more difficult to be fulfilled,—the duty of making his benefits press as lightly as benefits to the same amount can press, by unfailing attention

What could be less than to afford him praise,
The easiest recompense, and pay him thanks,
How due! yet all this good proved ill in me,
And wrought but malice; lifted up so high
I 'sdained subjection, and thought one step higher
Would set me highest, and in a moment quit
The debt immense of endless gratitude,
So burdensome still paying, still to owe;
Forgetful what from him I still received,
And understood not, that a grateful mind
By owing owes not, but still pays, at once
Indebted and discharged: what burden then?
O had his powerful destiny ordained
Me some inferior Angel, I had stood
Then happy; no unbounded hope had raised
Ambition. Yet why not? some other Power
As great might have aspired, and me, though mean,
Drawn to his part; but other Powers as great

him whom he has obliged, — a condescension that makes itself felt, however, not as condescension, which would recall the obligation more painfully, but only as kindness which seems to arise, without any thought of former benefits, from the overflowing goodness of a benevolent heart. It would be manifestly cruel to repeat continually to any one on whom we had conferred an important favour, 'Remember the favour which I conferred on you;' but since it is not in the direct words only that such a meaning can be conveyed, it is cruel also, by excessive and ill-faced forms of ostentatious civility, to seem constantly to say to him, that we are thus very kind, and that we have never forgotten the generosity which we showed him, at the distance, perhaps, of many years." — Brown's *Lectures, &c.*

46—49. *What could be less, &c.*] "Ingratitude is a vice of such enormity that the most profligate man would be ashamed to acknowledge himself guilty of it. '*Si ingratum dixeris, omnia dixeris,*' says the Latin maxim,—if you call a man ungrateful you have called him every thing that is base. You need say nothing more. The ungrateful man is an enemy to the human race; for his conduct tends to discourage beneficence." — Beattie. Speaking of ingratitude Seneca says: — "Hoc tu cave tanquam maximum crimen" — avoid ingratitude as the worst of crimes.

49. *And wrought but malice.*] "Malice is ill-will without just cause, and desire to injure without any hope of benefiting from it." — Landor.

50. *I 'sdained subjection.*] "'Sdained" is commonly explained as being in imitation of the Italian for "disdained;" but Milton sometimes cuts off a letter or syllable from the beginning of a word without any reference to the Italian, as for instance, in lines 7. and 8. of this very Book. The same thing was done by the ancient poets, and the usage is known by grammarians under the name of *aphæresis*, "a figure by which a letter or syllable is cut off from the beginning of a word, as in the common abbreviation *'t is* for *it is*. — Brande. When the letter or syllable is cut out of the middle of the word, the figure is called *syncope*, as *flow'r* for *flower;* and when from the end of a word *Apocope*, as *th'* for *the*. Repeated instances of the two latter figures have already passed under our notice. Generally speaking, all such contractions ought to be avoided as

Fell not, but stand unshaken, from within
Or from without, to all temptation armed.
Hadst thou the same free will and power to stand?
Thou hadst: whom hast thou then or what to' accuse,
But Heaven's free love dealt equally to all?
Be then his love accursed, since love or hate,
To me alike, it deals eternal woe.
Nay, cursed be thou; since against his, thy will
Chose freely what it now so justly rues.
Me miserable! which way shall I fly
Infinite wrath, and infinite despair?
Which way I fly is Hell; myself am Hell:
And in the lowest deep, a lower deep,
Still threatening to devour me, opens wide,
To which the Hell I suffer seems a Heaven.
O, then, at last relent: is there no place;
Left for repentance, none for pardon left?

much as possible. Addison has a very interesting paper on this subject, for which see *Spectator* No. 135.

66. *Hadst thou the same free will and power to stand?*] We already saw (Book iii. 96.) that the doctrine of the freedom of the will, is Milton's key to the riddle of the world. I subjoin another extract from his prose works on the subject. "Considering the perfection wherein man was created, and might have stood, no decree necessitating his free will, but subsequent, though not in time, yet in order, to causes which were in his own power; they might, methinks, be persuaded to absolve both God and us. Whenas the doctrine of Plato and Chrysippus, with their followers, the Academics and the Stoics, who knew not what a consummate and most adorned Pandora was bestowed upon Adam, to be the nurse and guide of his arbitrary happiness and perseverance,—I mean his native innocence and perfection,—which might have kept him from being our true Epimetheus; and though they taught of virtue and vice to be both the gift of divine destiny, they could yet give reasons not invalid, to justify the councils of God and fate from the insulsity of mortal tongues: that man's own free will self-corrupted, is the adequate and sufficient cause of his disobedience besides fate; as Homer also wanted not to express, both in his Iliad and Odyssey."—*Doctrine and Discipline of Divorce.* Compare also the following from Shakspeare:—

"Try what repentance can: What can it not;
Yet what can it, when one cannot repent."
Hamlet, iii. 3.

73. *Me miserable.*] Imitated apparently from Jugurtha's exclamation, "Eheu me miserum! huccine, Micipsa pater, beneficia tua evasere!" In exclamations, the accusative (or objective, as English grammarians call it) of the person or thing wondered at is used, and Milton follows classical usage in this construction.

76. *And in the lowest deep.*] In this line there is a stretch of language that a "hide-bound pedant" might object to, but which a philosophical critic can not merely pardon, but actually admire.

"If, when the rules not far enough extend,
(Since rules were made but to promote their end)
Some lucky licence answer to the full
The intent proposed, that licence is a rule.
Pope's *Essay on Criticism.*

79. *O then at last relent.*] "To relent (connected with *lentus*, not *lenis*) is to slacken the swiftness of one's pursuit."—Trench. As to the doctrine of no place being left for re-

None left but by submission; and that word
Disdain forbids me, and my dread of shame
Among the Spirits beneath, whom I seduced
With other promises and other vaunts
Than to submit, boasting I could subdue
Th' Omnipotent. Ay me! they little know
How dearly I abide that boast so vain,
Under what torments inwardly I groan,
While they adore me on the throne of Hell.
With diadem and sceptre high advanced,
The lower still I fall, only supreme
In misery; such joy ambition finds.
But say I could repent, and could obtain,
By act of grace, my former state; how soon
Would height recall high thoughts, how soon unsay
What feigned submission swore? ease would recant
Vows made in pain, as violent and void.
For never can true reconcilement grow,
Where wounds of deadly hate have pierced so deep;
Which would but lead me to a worse relapse
And heavier fall: so should I purchase dear
Short intermission bought with double smart.
This knows my punisher; therefore as far
From granting he, as I from begging peace:
All hope excluded thus, behold, in stead
Of us, outcast, exiled, his new delight,
Mankind created, and for him this world.
So farewell hope, and with hope farewell fear,
Farewell remorse: all good to me is lost;
Evil be thou my good; by thee at least
Divided empire with Heaven's King I hold,
By thee, and more than half perhaps will reign;
As man ere long, and this new world, shall know."

ance, see the extract from Bishop Butler (Book III. 198.).

87. *How dearly I abide that boast so vain.*] *i. e.* how dearly I pay for the boast which never had any ground to stand on! how severely I suffer for it.

97. *As violent and void.*] *i. e.* vows or promises imposed by force, and, therefore, not morally binding. Milton here puts into the mouth of Satan a doctrine that has in all ages been accepted by lawyers. It is now treated of by them under the title of *duresse*. "Whatever is done by a man to save either life or limb, is looked upon as the highest necessity or compulsion. Therefore, if a man, through fear of death or mayhem [being maimed], is prevailed upon to execute a deed, or do any other legal act, these, though accompanied with all other requisite solemnities, may be afterwards *avoided*, if forced upon him, by a well grounded apprehension of losing his life, or even his limbs, in case of non-compliance." —Coke's *Institutes*. The moral view

Thus while he spake each passion dimmed his face,
Thrice changed with pale, ire, envy, and despair;
Which marred his borrowed visage, and betrayed
Him counterfeit, if any eye beheld:
For heavenly minds from such distempers foul
Are ever clear. Whereof he soon aware,
Each perturbation smoothed with outward calm,
Artificer of fraud; and was the first
That practised falsehood under saintly show,
Deep malice to conceal, couched with revenge:
Yet not enough had practised to deceive
Uriël once warned; whose eye pursued him down
The way he went, and on th' Assyrian mount
Saw him disfigured, more than could befall
Spirit of happy sort: his gestures fierce
He marked, and mad demeanour, then alone,
As he supposed, all unobserved, unseen.
So on he fares, and to the border comes
Of Eden, where delicious Paradise,
Now nearer, crowns with her enclosure green,
As with a rural mound, the champain head
Of a steep wilderness, whose hairy sides
With thicket overgrown, grotesque and wild,
Access denied; and overhead upgrew
Insuperable height of loftiest shade,
Cedar, and pine, and fir, and branching palm,

of the question is not quite so simple; but for some observations on it, the student may consult CICERO, *De Officiis*, book iii.; PALEY'S *Moral and Political Philosophy*," book iii. chap. v.; and SMITH'S *Theory of Moral Sentiments*, Part vii., section iv.

115. *Thrice changed with pale.*] At first sight the pointing of this line will probably appear strange, but it has not been rashly adopted. I am satisfied that Milton does not mean "pale" to be an *adjective* qualifying ire, but a *noun*, and the three succeeding nouns are the three different passions that "dimmed his face with pale." This use of the adjective is not to be recommended, but we have a similar use of the very same word in another part of the *Paradise Lost*.

'She ended here, a vehement despair
Broke off the rest; so much of death her thoughts
Had entertained, *as dyed her cheeks with pale*;
But Adam with such counsel," &c.
Book x. l. 1007.

118. *For heavenly minds, &c.*] Tantæne animis cœlestibus iræ. — VIRGIL.

119—123. *Whereof he soon aware.*] Compare Shakspeare:

"Read on this book;
That show of such an exercise may colour
Your loneliness.—We are oft to blame in this.—
'Tis too much proved, that, with devotion's visage
And pious action, we do sugar o'er
The devil himself."—*Hamlet*, act iii. sc. i.

134. *As with a rural mound.*] *Mound* differs from mount or mountain as *font* does from fount or fountain. Mound and fount are artificial while mount and fount are natural objects. There is the same difference between *canal* and *channel*, though they both are from the same Latin word "canalis," a *pipe*.

A sylvan scene; and, as the ranks ascend,
Shade above shade, a woody theatre
Of stateliest view. Yet higher than their tops
The verdurous wall of Paradise upsprung:
Which to our general sire gave prospect large
Into his nether empire neighbouring round.
And higher than that wall a circling row
Of goodliest trees, loaden with fairest fruit,
Blossoms and fruits at once of golden hue,
Appeared with gay enamelled colours mixed;
On which the sun more glad impressed his beams
Than in fair evening cloud or humid bow,
When God hath showered the earth; so lovely seemed
That landscape: and of pure, now purer air
Meets his approach, and to the heart inspires
Vernal delight and joy, able to drive
All sadness but despair; now gentle gales,

148. *Blossoms and fruits at once, &c.*] Compare the following lines:—

"Great spring, before,
Greened all the year; and fruits and blossoms clustered,
In social sweetness, on the self-same bough."
THOMSON'S *Seasons*.

155. *Vernal delight and joy.*] "In those vernal seasons of the year, when the air is calm and pleasant, it were an injury and sullenness against nature not to go out and see her riches, and partake with her rejoicing with heaven and earth."—*Tractate on Education*. Again, in his letter to Thomas Young, our Author says, "Having an invitation to your part of the country in the *spring*, I shall readily accept it, that I may enjoy *the deliciousness of the season*, as well as that of your conversation." "There are in the changeful aspects of nature, so many analogies to the emotions of living beings, that in animating poetically what exhibits to us these analogies, we scarcely feel, till we reflect, that we are using metaphors; and that the clear and sunny sky, for example, is as little cheerful as that atmosphere of fogs and darkness through which the sun shines through only enough to show us how thick the gloom must be which has resisted all the penetrating splendours of his beams. When nature is thus once animated by us, it is not wonderful, if we sympathise with the living, that we should, for the moment, sympathise with it too as with some living thing. It is this sympathy with a cheerfulness which we have ourselves created, that constitutes a great part of that "vernal delight and joy," which is so well described as "able to drive all sadness but despair." In a fine morning of that delightful season amid sunshine and fragrance, and the thousand voices of joy that make the air one universal song of rapture, who is there that does not feel as if heaven and earth were truly glad at heart, and who does not sympathise with nature, as if with some living being diffusing happiness, and rejoicing in the happiness which it diffuses?" — BROWN'S *Philosophy of the Human Mind*.

156—165. *Now gentle gales, &c.*] "The numerous groves of frankincense trees which covered the hills and valleys of southern Arabia, constantly distilling their sweet gums, are said to have impregnated the whole atmosphere with their delicious fragrance, which, when the breezes prevailed off the land, was wafted out many leagues from the

Fanning their odoriferous wings, dispense
Native perfumes, and whisper whence they stole
Those balmy spoils. As when to them who sail
Beyond the Cape of Hope, and now are past
Mozambic, off at sea north-east winds blow
Sabean odours from the spicy shore
Of Araby the blest; with such delay
Well pleased they slack their course, and many a league,
Cheered with the grateful smell, old Ocean smiles:
So entertain those odorous sweets the Fiend
Who came their bane, though with them better pleased
Than Asmodëus with the fishy fume
That drove him, though enamoured, from the spouse
Of Tobit's son, and with a vengeance sent
From Media post to Egypt, there fast bound.
Now to th' ascent of that steep savage hill

shore. To this, Milton alludes in the well known lines:

'—— As when to them who sail
Beyond the Cape of Hope, and now are past,' &c.

Nor is this to be regarded as a mere poetical figure of speech. Sir Thomas Herbert, sailing up the Persian Gulf on his return from the East Indies, found the atmosphere of the ocean perfumed by the spirits issuing from the flowers of Arabia; and observes, that mariners, while yet out of sight of land, have discovered where they were by the prevalence of these odoriferous gales." — St. John's *Domestic Manners and Customs of Ancient Greece.*

168—171. *Than Asmodëus with the fishy fume.*] "Asmodëus was the evil spirit enamoured of Sarah, the daughter of Raguel, whose seven husbands he destroyed; but after that she was married to the son of Tobit, he was driven away by the fumes of the heart and liver of a fish; 'the which smell when the evil spirit had smelled, he fled into the utmost parts of Egypt, and the Angel bound him.' See the book of Tobit, chap. viii." — Newton. "A sorcerer or magician," says Grose, "differs from a witch in this: a witch derives all her power from a compact with the devil; a sorcerer commands him, and the infernal spirits, by his skill in powerful charms and invocations; and also soothes and entices them by fumigations. For the devils are observed to have delicate nostrils abominating and flying some kinds of stinks; witness the flight of the evil spirits into the remote part of Egypt, driven by the smell of a fish's liver burned by Tobit." — Brand's *Popular Antiquities.*

171. *From Media post to Egypt.*] "Here is the word 'post;' how various are the senses in which it is employed; 'post'-office; 'post'-haste; a 'post' standing in the ground; a military 'post;' an official 'post;' to 'post' a leger (ledger?). Might one not at first presume it impossible to bring all these uses of 'post' to a common centre? yet, indeed, when once on the right track, nothing is easier; 'post' is the Latin 'positus,' that which is 'placed;' the piece of timber is 'placed' in the ground, and so a 'post;' a military station is a 'post,' for a man is 'placed' in it, and must not quit it without orders; to travel 'post' is to have certain relays of horses 'placed' at intervals, so that no delay on the road may occur; the 'post' office is that which avails itself of this mode of communication; to 'post' a leger (?) is to register its several items." — Trench *On Words.*

Satan had journeyed on, pensive and slow;
But further way found none, so thick entwined,
As one continued brake, the undergrowth
Of shrubs and tangling bushes had perplexed
All path of man or beast that passed that way.
One gate there only was, and that looked east
On th' other side; which when the Arch-felon saw,
Due entrance he disdained, and in contempt,
At one slight bound high overleaped all bound
Of hill or highest wall, and sheer within
Lights on his feet. As when a prowling wolf,
Whom hunger drives to seek new haunt for prey,
Watching where shepherds pen their flocks at eve,
In hurdled cotes amid the field secure,
Leaps o'er the fence with ease into the fold;
Or as a thief, bent to unhoard the cash
Of some rich burgher, whose substantial doors,
Cross-barred and bolted fast, fear no assault,
In at the window climbs, or o'er the tiles:
So clomb the first grand thief into God's fold;
So since into his church lewd hirelings climb.
Thence up he flew, and on the tree of life,
The middle tree and highest there that grew,
Sat like a cormorant; yet not true life
Thereby regained, but sat devising death
To them who lived; nor on the virtue thought
Of that life-giving plant, but only used
For prospect, what well used had been the pledge
Of immortality. So little knows

180. *At one slight bound.*] i. e. not little, but nimble or agile. Such a bound as a slight person would take, in opposition to a heavy or corpulent person. "*Bound*" from "bondir" (Fr.) to leap and *slight*, not because it was no great height, but because it was easy to him." — Richardson.

183. "He that entereth not by the door into the sheep fold but climbeth up some other way, the same is a thief and a robber." — *John*, x. 1.

196. *Sat like a cormorant.*] *Cormorant* is a contracted form of *corvus marinus*, the sea-crow; as *Osprey* is of Ossifraga, the sea-eagle, literally, *the bone-breaker*, because it crunches the bones of its prey. The cormorant is an extremely voracious bird, and swallows the fish which it catches entire; on which account it was formerly employed, even in this country, in fishing; and is still trained and used for this purpose in China. After a certain number of fish are thus caught, the bird is made to disgorge them, and receives a portion of the prey as its wages or reward. A remark of Dr. Campbell's on the use of the word "cormorant" here, is well worth observing. "If for 'cormorant' Milton had said 'bird of prey,' which would have equally suited the meaning and the measure, the image would still have been good, but weaker than it is by this specification."

Any, but God alone, to value right
The good before him, but perverts best things
To worse abuse, or to their meanest use.
Beneath him with new wonder now he views,
To all delight of human sense exposed,
In narrow room Nature's whole wealth, yea more,
A Heaven on Earth: for blissful Paradise
Of God the garden was, by him in th' east
Of Eden planted. Eden stretched her line
From Auran eastward to the royal towers
Of great Seleucia, built by Grecian kings,
Or where the sons of Eden long before
Dwelt in Telasser; in this pleasant soil
His far more pleasant garden God ordained;
Out of the fertile ground he caused to grow
All trees of noblest kind for sight, smell, taste;
And all amid them stood the tree of life,
High eminent, blooming ambrosial fruit
Of vegetable gold; and next to life,
Our death, the tree of knowledge, grew fast by;
Knowledge of good, bought dear by knowing ill.

205—207. *Beneath him with new wonder, &c.*] "One man, one great man, we had," says Mr. Walpole, "on whom no education nor custom could impose their (?) prejudices; who, 'on evil days though fallen, and with darkness and solitude compassed round,' judged that the mistaken and fantastical ornaments he had seen in gardens were unworthy of the Almighty hand that planted the delights of Paradise. He seems with the prophetic eye of taste to have conceived, nay to have foreseen, modern gardening; as Lord Bacon announced the discoveries since made by experimental philosophy. The description of Eden is a warmer and more just picture of the present style than ClaudeLorraine could have painted from Hagley of Stourhead." Mr. Walpole then quotes passages illustrative of this observation; and adds, "Recollect that the author of this sublime vision had never seen a glimpse of any thing like what he has imagined; that his favourite ancients had dropped not a hint of such divine scenery; and that the conceits in Italian gardens were the brightest originals that his memory could furnish. But his intellectual eye saw a nobler plan, so little did he suffer by the loss of sight. It sufficed him to have seen the materials with which he could work. The vigour of a boundless imagination told him how a plan might be disposed that would embellish nature, and restore art to its proper office, the just improvement or imitation of it." — *Encyclopædia Britannica.*

210—214. *Eden stretched her line.*] Auran and Seleucia are both in Mesopotamia. Seleucia on the Tigris was built by Seleucus Nicanor, the immediate successor of Alexander the Great in that part of his dominions. Bagdad now occupies the site of Seleucia.

222. *Knowledge of good bought dear by knowing ill.*] "Good and evil we know in the field of this world grow up together almost inseparably; and the knowledge of good is so involved and interwoven with the knowledge of evil, and in so many cunning resemblances hardly to be discerned, that those confused seeds which were

Southward through Eden went a river large,
Nor changed his course, but through the shaggy hill
Passed underneath ingulfed; for God had thrown
That mountain as his garden mold high raised
Upon the rapid current, which through veins
Of porous earth, with kindly thirst up drawn,
Rose a fresh fountain, and with many a rill
Watered the garden; thence united fell
Down the steep glade, and met the nether flood,
Which from his darksome passage now appears,
And now divided into four main streams,
Runs diverse, wandering many a famous realm
And country, whereof here needs no account;
But rather to tell how, if Art could tell,
How from that sapphire fount the crispéd brooks,
Rolling on orient pearls and sands of gold,
With mazy error under pendent shades
Ran nectar, visiting each plant, and fed
Flowers, worthy of Paradise, which not nice Art,
In beds and curious knots, but Nature boon
Poured forth profuse on hill and dale and plain,
Both where the morning sun first warmly smote
The open field, and where the unpierced shade
Imbrowned the noontide bowers. Thus was this place
A happy rural seat of various view:
Groves, whose rich trees wept odorous gums and balm,
Others whose fruit, burnished with golden rind,
Hung amiable, Hesperian fables true,
If true, here only, and of delicious taste:

posed upon Psyche as an incessant labour to cull out, and sort asunder, were not more intermixed. It was from out the rind of one apple tasted, that the knowledge of good and evil, as two twins cleaving together, leaped forth into the world. And perhaps this is that doom which Adam fell into of knowing good and evil; that is to say, of knowing good by evil." — Milton's *Areopagitica*.

234. *Wandering many a famous realm.*] *i. e.* over or through many a famous realm. One of the senses of *errare* in Latin is *to wander over*.

240. *Ran nectar.*] "Nectar in the mythology of the Greeks and Romans was the supposed drink of the immortal Gods (ambrosia being their food), and was fabled to contribute largely to their immortality. If we believe the accounts of the poets, the qualities of this liquor must have been of a most delicious character. It imparted youth, bloom, and vigour to the body, and possessed the power of repairing all the defects and injuries of the mental constitution."—Brande.

248. *Whose rich trees wept odorous gums.*] Compare the following:—

"Whose subdued eyes,
Albeit unused to the melting mood,
Drop tears as fast as the Arabian trees
Their medicinal gum."
Shakspeare's *Othello*, act v. sc. ii.

Betwixt them lawns, or level downs, and flocks
Grazing the tender herb, were interposed,
Or palmy hillock; or the flowery lap
Of some irriguous valley spread her store,
Flowers of all hue, and without thorn the rose:
Another side, umbrageous grots and caves
Of cool recess, o'er which the mantling vine
Lays forth her purple grape, and gently creeps
Luxuriant; meanwhile murmuring waters fall
Down the slope hills, dispersed, or in a lake,
That to the fringéd bank with myrtle crowned
Her crystal mirror holds, unite their streams.
The birds their quire apply; airs, vernal airs,
Breathing the smell of field and grove, attune
The trembling leaves, while universal Pan,
Knit with the Graces and the Hours, in dance
Led on th' eternal spring. Not that fair field
Of Enna, where Prosérpine gathering flowers,
Herself a fairer flower, by gloomy Dis
Was gathered, which cost Ceres all that pain
To seek her through the world; nor that sweet grove
Of Daphne by Orontes, and th' inspired
Castalian spring, might with this Paradise
Of Eden strive; nor that Nyseian isle,

255. *Of some irriguous valley.*] *i. e.* a valley well provided with water—full of rills and springs.

258. *O'er which the mantling vine.*] "Mantling," because it covers like a mantle.

266. *While universal Pan.*] While universal nature, linked with the graceful seasons, danced a perpetual round and led on eternal spring. The graces were the three sister goddesses, Euphrosyne, Aglaia, and Thalia, attendants on Venus, the goddess of beauty. The Hours were originally the goddesses of the order of nature and of the seasons. The course of the seasons is symbolically described as the dance of the Horæ.

"And universal Pan, 'tis said, was there,
And though none saw him,—through the adamant
Of the deep mountains, through the trackless air,
And through those living spirits, like a want
He passed out of his everlasting lair
Where the quick heart of the great world doth pant."—Shelley's *Witch of Atlas.*

269. *Enna* was a city in Sicily, the principal site of the worship of Ceres, the goddess of grain and harvests. Her daughter Proserpine, while sporting in the fertile fields of Enna, with the ocean nymphs, was stretching forth her hand to lay hold of a narcissus of great size and beauty, having a hundred flowers growing from a single root, when, suddenly, the earth opened, the god of the infernal world — Dis or Pluto, by name — ascended in a golden chariot, and carried off the terrified goddess, to be mistress of his dominions. Her mother, ignorant of the mode of her abduction, or place of her abode, wandered in frantic grief over the earth in pursuit of her, until she inquired of the god Helius (the sun), who gave her the information sought. Milton seems to have been greatly delighted with this fable, for certainly he has referred to it a dozen times, taking prose and poetry together.

Girt with the river Triton, where old Cham
Whom Gentiles Ammon call and Lybian Jove,
Hid Amalthea, and her florid son,
Young Bacchus, from his stepdame Rhea's eye;
Nor where Abassin kings their issue guard,
Mount Amara, though this by some supposed
True Paradise, under the Ethiop line
By Nilus' head, enclosed with shining rock,
A whole day's journey high, but wide remote
From this Assyrian garden, where the Fiend
Saw, undelighted, all delight, all kind
Of living creatures new to sight and strange.
Two of far nobler shape, erect and tall,
Godlike erect, with native honour clad,
In naked majesty seemed lords of all,
And worthy seemed; for in their looks divine
The image of their glorious Maker shone,
Truth, wisdom, sanctitude severe and pure,
(Severe, but in true filial freedom placed,)
Whence true authority in men; though both
Not equal, as their sex not equal seemed;
For contemplation he and valour formed,
For softness she, and sweet attractive grace,
He for God only, she for God in him.
His fair large front and eye sublime declared

288—311. *Two of far nobler shape, &c.*] The form of the male is evidently much the better fitted for bodily exertion, and a less measure of exercise seems to be sufficient to preserve the female in health. Hence the sedentary habits early acquired by the other sex, and that comparative timidity which results from a want of familiarity with those external injuries to which the stronger sex is daily exposed. This timidity, it is to be observed, by no means implies an impatience under present suffering; for the female, though less courageous than the male, is commonly more resigned and patient under severe affliction. The mental constitutions in this respect, of the sexes, are happily adapted to the different provinces allotted to them in life; the male being the natural protector of the female in moments of danger and sudden alarm; the female destined to be his comfort and support in seasons of sorrow and of protracted suffering.—Stewart's *Elements of the Philosophy of the Human Mind.*

300. *His fair large front, &c.*] In that exhaustless treasury of literary anecdote, Boswell's *Life of Johnson*, we read, "Mrs. Thrale and I had a dispute whether Shakspeare or Milton had drawn the most admirable picture of a man. I was for Shakspeare, Mrs. Thrale for Milton; and after a fair hearing, Johnson decided for my opinion." The description from Shakspeare is Hamlet's father:—

"See what a grace was seated on this brow:
Hyperion's curls; the front of Jove himself;
An eye like Mars, to threaten and command;
A station like the herald Mercury,
New-lighted on a heaven-kissing hill;
A combination, and a form, indeed,
Where every god did seem to set his seal,
To give the world assurance of a man."

In Boswell's eyes Johnson was an oracle from *which* there was no appeal,

Absolute rule; and hyacinthine locks
Round from his parted forelock manly hung
Clustering, but not beneath his shoulders broad:
She, as a veil, down to the slender waist
Her unadornéd golden tresses wore
Dishevelled, but in wanton ringlets waved
As the vine curls her tendrils, which implied
Subjection, but required with gentle sway,
And by her yielded, by him best received,
Yielded with coy submission, modest pride,
And sweet, reluctant, amorous delay.
Nor those mysterious parts were then concealed;
Then was not guilty shame; dishonest shame
Of Nature's works, honour dishonourable,
Sin bred, how have ye troubled all mankind
With shows instead, mere shows of seeming pure,
And banished from man's life his happiest life,
Simplicity and spotless innocence!
So passed they naked on, nor shunned the sight

but the question is still an open one. The youthful student of the Classics may also compare this picture from Ovid, which is not unworthy to take its place with those of our own two great poets.

"Sanctius his animal mentisque capacius altæ,
Deerat adhuc, et quod dominari in cetera posset.
Natus homo est, sive hunc divino semine fecit.
Ille opifex rerum, mundi melioris origo;
Sive recens tellus, seductaque nuper ab alto
Æthere, cognati retinebat semina cœli.
Quam satus Iapeto, mixtam fluvialibus undis,
Finxit in effigiem moderantum cuncta Deorum.
Pronaque cum spectent animalia cætera terram,
Os homini sublime dedit, cœlumque tueri
Jussit, et erectos ad sidera tollere vultus.
Sic, modò quæ fuerat rudis et sine imagine, tellus
Induit ignotas hominum conversa figuras."
Metamor. Book I. Fab. II.

304—311. *She as a veil, &c.*] "In things which some further end doth cause to be desired, choice seeketh rather proportion than absolute perfection of goodness. So that woman, being created for man's sake, to be his helper in regard to the end before-mentioned, namely the having and the bringing up of children, whereunto it was not possible they could concur unless there were subalternation between them, which subalternation is naturally grounded upon inequality, because things equal in every respect are never willingly directed one by another: woman, therefore, was, even in her first estate, framed by nature, not only after in time, but inferior in excellency also, unto man, howbeit in so due and sweet a proportion, as being presented before our eyes, may be sooner perceived than defined. And even herein doth lie the reason why that kind of love which is the perfectest ground of wedlock is seldom able to yield any reason of itself." — Hooker's *Eccles. Polity.*

312—318. *Nor those mysterious parts, &c.*] "That which distinguishes Milton from other poets who have pampered the eye and fed the imagination with exuberant descriptions of female beauty, is the moral severity with which he has tempered them. There is not a line of his works which tends to licentiousness, or the impression of which, if it has such a tendency, is not effectually checked by thought and sentiment." — Hazlitt.

319. *So passed they naked on, &c.*] "In his delineation of what was perhaps

Of God or Angel, for they thought no ill:
So hand in hand they passed, the loveliest pair
That ever since in love's embraces met;
Adam, the goodliest man of men since born
His sons; the fairest of her daughters Eve.
Under a tuft of shade, that on a green
Stood whispering soft, by a fresh fountain side
They sat them down; and after no more toil
Of their sweet gardening labour than sufficed
To recommend cool Zephyr, and make ease
More easy, wholesome thirst and appetite
More grateful, to their supper fruits they fell.
Nectarine fruits! which the compliant boughs
Yielded them, sidelong as they sat recline
On the soft downy bank damasked with flowers;
The savoury pulp they chew, and in the rind

the most difficult portion of his vast picture, the beauty, purity, and innocence of our first parents, he has shown not only a fertility of invention, but a severe and scriptural purity of taste as surprising as it is rare. His Adam and Eve, without ceasing for a moment to be human, are beings worthy of the paradise they inhabit. In the portraiture of their primeval beauty—the primeval perfection, fresh from the hand of God—there can be no doubt that the poet has embodied the impressions left on his mind by the contemplation of the great monuments of art which he had seen in Italy, and which he so well knew how to appreciate. The relics of ancient sculpture gave him in all probability something of their severe simplicity of outline, while the pictures of Raphael may have communicated the sweetness, grace, and heavenly expression of his supernatural and earthly personages."—Shaw's *Outlines, &c.*

323—324. *Adam, the goodliest man, &c.*] "It is requisite that the language of an heroic poem should be both perspicuous and sublime. In proportion as either of these two qualities are (?) wanting, the language is imperfect. Perspicuity is the first and most necessary qualification; insomuch that a good-natured reader sometimes overlooks a little slip even in the grammar or syntax, where it is impossible for him to mistake the poet's sense. Of this kind is that passage in Milton, wherein he speaks of Satan:—

"——God and his Son except,
Created thing nought valued he, nor shunned;"

and that in which he describes Adam and Eve:—

"Adam, the goodliest man of men since born
His sons, the fairest of her daughters Eve."

It is plain, that, in the former of these passages, according to the natural syntax, the Divine Persons mentioned in the first line are represented as created beings; and that, in the other, Adam and Eve are confounded with their sons and daughters. Such little blemishes as these, when the thought is great and natural, we should, with Horace, impute to a pardonable inadvertency, or to the weakness of human nature, which cannot attend to each minute particular, and give the last finishing to every circumstance in so long a work. The ancient critics, therefore, who were acted (?) by a spirit of candour, rather than that of cavilling, invented certain figures of speech, on purpose to palliate little errors of this nature in the writings of those authors who had so many greater beauties to atone for them.—Addison.

334. *Damasked with flowers.*] Va-

Still as they thirsted scoop the brimming stream;
Nor gentle purpose nor endearing smiles
Wanted, nor youthful dalliance, as beseems
Fair couple, linked in happy nuptial league,
Alone as they. About them frisking played
All beasts of the earth, since wild and of all chase,
In wood or wilderness, forest or den;
Sporting the lion ramped, and in his paw,
Dandled the kid; bears, tigers, ounces, pards,
Gamboled before them; the unwieldly elephant,
To make them mirth, used all his might, and wreathed
His lithe proboscis; close the serpent sly,
Insinuating, wove with Gordian twine
His braided train, and of his fatal guile
Gave proof unheeded; others on the grass
Couched, and now filled with pasture, gazing sat,
Or bedward ruminating; for the sun,
Declined, was hasting now with prone career
To the ocean isles, and in the ascending scale
Of Heaven, the stars that usher evening rose:
When Satan, still in gaze as first he stood,
Scarce thus, at length, failed speech recovered sad.
"O Hell! what do mine eyes with grief behold!
Into our room of bliss thus high advanced
Creatures of other mould, earth-born perhaps,

riegated with flowers. *Damask* is a silk stuff, having some parts raised above the ground, representing flowers and other figures, originally from Damascus.

340. *About them frisking played, &c.*] Compare the following: —

"The lyon there did with the lambe consort,
And eke the dove sate by the faulcon's side;
No each of other feared fraud or tort,
But did in safe securitie abide.
Withouten perill of the stronger pride."
Spenser's *Faërie Queene.*

346. *And wreathed his lithe proboscis.*] "Lith" is a Saxon word signifying a "joint." The Scotch yet speak of a person as being "sound in lith and limb." *Lithe* means, then, *full of joints*; and hence, what may be easily bent, flexible, pliant. Mr. Harrison, in his excellent work, *The Progress of the English Language*, has suggested that *writhed* would be a better word here, and in some respects it would; but it carries an idea of difficulty and pain with it that Milton wished to avoid.

358—394. *O Hell! what do mine eyes behold.*] On Milton's character of Satan, the following description is worth considering:—"Satan being now within prospect of Eden, and looking round upon the glories of the creation, is filled with sentiments different from those which he discovered whilst he was in Hell. The place inspires him with thoughts more adapted to it. He reflects upon the happy condition from whence he fell, and breaks forth into a speech that is softened with several transient touches of remorse and self-accusation: but at length he confirms himself in impenitence, and in his design of drawing Man into his own state of guilt and misery. This conflict of passions is raised with a great deal of art, as the opening of his speech to the sun is very bold and noble" — Addison.

Not spirits, yet to heavenly Spirits bright
Little inferior; whom my thoughts pursue
With wonder, and could love, so lively shines
In them divine resemblance, and such grace
The hand that formed them on their shape hath poured.
Ah, gentle pair! ye little think how nigh
Your change approaches, when all these delights
Will vanish, and deliver ye to woe:
More woe, the more your taste is now of joy;
Happy, but for so happy ill secured
Long to continue, and this high seat your Heaven,
Ill-fenced for Heaven to keep out such a foe
As now is entered; yet no purposed foe
To you, whom I could pity, thus forlorn,
Though I unpitied: league with you I seek,
And mutual amity, so strait, so close,
That I with you must dwell, or you with me,
Henceforth; my dwelling haply may not please,
Like this fair Paradise, your sense, yet such
Accept your Maker's work; he gave it me,
Which I as freely give; Hell shall unfold,
To entertain you two, her widest gates,
And send forth all her kings; there will be room,
Not like these narrow limits, to receive
Your numerous offspring; if no better place,
Thank him who puts me loath to this revenge
On you, who wrong me not, for him who wronged.
And should I at your harmless innocence

361. *Yet to heavenly Spirits bright, little inferior.*] "What is man, that thou art mindful of him? and the son of man that thou visitest him? For thou hast made him a little lower than the angels, and hast crowned him with glory and honour."—Ps. viii. 4, 5.

369. *More woe, the more your taste is now of joy.*] Those who fall from a high estate to a low one, suffer more than those born in the low condition, from the force of contrast.

374. *Whom I could pity, thus forlorn.*] "When Milton describes the leader of the fallen spirits as witnessing, on his entrance into Paradise, the happiness of the first pair, he knew well how necessary it was to the poetic interest which he wished us to feel in the character and enterprise even of this audacious rebel, that, in the very prospect of executing his infernal purpose, he should have some reluctance to disturb that beautiful happiness which was before his eyes."—Brown's *Lectures on the Human Mind.*

376. *Mutual amity so strait.*] "Strait" is here used in the sense of strict, *i. e.* drawn close. Indeed, Milton adds the translation "so close" immediately after—a practice that is not uncommon with him and others of his time. See Book I. l. 797.

382. *Her widest gates.*] Hell will throw open her widest gates is a Latin idiom for "Hell will throw open her gates most widely," as wide as possible. All through this passage we have a mixture of the figures *irony* and *sarcasm.*

Melt, as I do, yet public reason just,
Honour and empire, with revenge enlarged,
By conquering this new world, compels me now
To do what else, though damned, I should abhor."
So spake the fiend, and with necessity,
The tyrant's plea, excused his devilish deeds.
Then from his lofty stand on that high tree
Down he alights among the sportful herd
Of those four-footed kinds, himself now one,
Now other, as their shape served best his end
Nearer to view his prey; and unespied
To mark what of their state he more might learn
By word or action marked; about them round
A lion now he stalks with fiery glare;
Then as a tiger, who by chance hath spied
In some purlieu two gentle fawns at play,
Straight couches close, then rising, changes oft
His couchant watch, as one who chose his ground,
Whence rushing he might surest seize them both
Griped in each paw: when Adam, first of men,
To first of women, Eve, thus moving speech,
Turned him, all ear to hear new utterance flow.
"Sole partner, and sole part, of all these joys,
Dearer thyself than all; needs must the Power
That made us, and for us this ample world,
Be infinitely good, and of his good
As liberal and free as infinite;
That raised us from the dust, and placed us here
In all this happiness, who at his hand
Have nothing merited, nor can perform
Aught whereof he hath need; he who requires
From us no other service than to keep
This one, this easy charge, 'of all the trees
In Paradise that bear delicious fruit
So various, not to taste that only tree
Of knowledge, planted by the tree of life;'
So near grows death to life, whate'er death is;

404. *In some purlieu.*] "Purlieu," from the French *pur*, pure, and *lieu*, place; originally meant a place pure or free from the forest laws. From meaning the grounds near a royal forest, it came to denote the grounds surrounding anything, and hence it means a limit or district.

425. *Whatever death is, some dreadful thing no doubt.*] Compare Shakspeare: —

"Ay, but to die, and go we know not where;
To lie in cold obstruction, and to rot;
This sensible warm motion to become
A kneaded clod; and the delighted spirit
To bathe in fiery floods, or to reside
In thrilling regions of thick-ribbed ice;

Some dreadful thing no doubt; for well thou knowest
God hath pronounced it death to taste that tree,
The only sign of our obedience left
Among so many signs of power and rule
Conferred upon us, and dominion given
Over all other creatures that possess
Earth, air, and sea. Then let us not think hard
One easy prohibition, who enjoy
Free leave so large to all things else, and choice
Unlimited of manifold delights:
But let us ever praise him, and extol
His bounty, following our delightful task
To prune these growing plants, and tend these flowers,
Which, were it toilsome, yet with thee were sweet."
To whom thus Eve replied. "O thou for whom
And from whom I was formed, flesh of thy flesh,
And without whom am to no end, my guide
And head! what thou hast said is just and right.
For we to him indeed all praises owe,
And daily thanks; I chiefly, who enjoy
So far the happier lot, enjoying thee
Preeminent by so much odds, while thou
Like consort to thyself canst no where find.
That day I oft remember, when from sleep
I first awaked, and found myself reposed
Under a shade on flowers, much wondering where

To be imprisoned in the viewless winds,
And blown with restless violence round about
The pendent world; or to be worse than worst
Of those, that lawless and incertain thoughts
Imagine howling! — 'tis too horrible!
The weariest and most loathed worldly life
That age, ach, penury, and imprisonment
Can lay on nature, is a paradise
To what we fear of death."
Measure for Measure.

Whoever wishes to see the opposite side of the question argued (and most questions have two sides), may consult Bacon's *Essay on Death.*

437. *Delightful task.*] Thomson, whose mind was saturated with the works of Milton, has reproduced these words, referring to infant or home education; nor in this has he done amiss, if we are to acquiesce in the judgment of Lord Bacon, "who repeatedly compares the effects of early culture on the understanding and the heart to the abundant harvest which rewards the diligent husbandman for the toils of the spring. * * * In both instances [the encouragement of agricultural industry, and the care of national instruction] the legislator exerts a power which is literally *productive* or *creative;* compelling, in the one case, the unprofitable desert to pour forth its latent riches; and in the other, vivifying the dormant seeds of genius and virtue, and redeeming from the neglected waste of human nature, a new and unexpected accession to the common inheritance of mankind." — Dugald Stewart.

The passage from Thomson is as follows: —

Delightful task! to rear the tender thought,
To teach the young idea how to shoot,
To pour the fresh instruction o'er the mind,
To breathe the enlivening spirit, and to fix
The generous purpose in the glowing breast."

And what I was, whence thither brought, and how.
Not distant far from thence a murmuring sound
Of waters issued from a cave, and spread
Into a liquid plain, then stood unmoved
Pure as the expanse of Heaven; I thither went
With unexperienced thought, and laid me down
On the green bank, to look into the clear
Smooth lake, that to me seemed another sky.
As I bent down to look, just opposite
A shape within the watery gleam appeared
Bending to look on me: I started back,
It started back; but pleased I soon returned,
Pleased it returned as soon with answering looks
Of sympathy and love: there I had fixed
Mine eyes till now, and pined with vain desire,
Had not a voice thus warned me: 'What thou seest,
What there thou seest, fair Creature, is thyself;
With thee it came and goes: but follow me,
And I will bring thee where no shadow stays
Thy coming, and thy soft embraces; he
Whose image thou art; him thou shalt enjoy
Inseparably thine, to him shalt bear
Multitudes like thyself, and thence be called
Mother of human race.' What could I do,
But follow straight, invisibly thus led?
Till I espied thee, fair indeed, and tall,
Under a platan; yet methought less fair,
Less winning soft, less amiably mild,
Than that smooth watery image: back I turned;
Thou following, criedst aloud, 'Return, fair Eve,
Whom fliest thou? whom thou fliest, of him thou art,

458. *To look into the clean smooth lake.*] "This account that Eve gives of her coming to a lake, and there falling in love with her own image, when she had seen no other human creature, is much more probable and natural, as well as more delicate and beautiful, than the famous story of Narcissus in Ovid; from whom Milton manifestly took the hint, and has expressly imitated some passages."—Newton. As Milton imitated Ovid, so a great poet of our day has imitated Milton.

"Thus having reached a bridge, that overarched
The hasty rivulet where it lay becalmed
In a deep pool, by happy chance we saw
A two-fold image; on a grassy bank
A snow-white ram, and in the crystal flood
Another and the same! Most beautiful,
On the green turf, with his imperial front
Shaggy and bold, and wreathed horns superb
The breathing creature stood; as beautiful,
Beneath him, showed his shadowy counterpart.
Each had his glowing mountains, each his sky,
And each seemed centre of his own fair world:
Antipodes unconscious of each other,
Yet, in partition, with their several spheres,
Blended in perfect stillness, to our sight!"
Wordsworth's *Excursion.*

474. *And thence be called "mother of human race."*] "And Adam called his wife's name Eve, because she was the mother of all living."—Gen. iii. 20.

His flesh, his bone; to give thee being I lent
Out of my side to thee, nearest my heart,
Substantial life, to have thee by my side
Henceforth an individual solace dear;
Part of my soul I seek thee, and thee claim
My other half.' With that thy gentle hand
Seized mine; I yielded, and from that time see
How beauty is excelled by manly grace
And wisdom, which alone is truly fair."
So spake our general mother, and with eyes
Of conjugal attraction, unreproved,
And meek surrender, half embracing leaned
On our first father; half her swelling breast
Naked met his, under the flowing gold
Of her loose tresses hid: he in delight
Both of her beauty and submissive charms
Smiled with superior love, as Jupiter
On Juno smiles, when he impregns the clouds
That shed May flowers; and pressed her matron lip
With kisses pure: aside the Devil turned
For envy, yet with jealous leer malign
Eyed them askance, and to himself thus 'plained.
"Sight hateful, sight tormenting! thus these two
Imparadised in one another's arms,
The happier Eden, shall enjoy their fill
Of bliss on bliss; while I to Hell am thrust,
Where neither joy nor love, but fierce desire,

486. *An individual solace dear.*] "Individual" is apparently used in the Latin sense of "not to be separated," not to be shared in by another. As the poet says at l. 411., she was the "sole partner and the sole part" of his joys.

499. *As Jupiter or Juno smiles.*] Æther, or the air, is poetically typified by Jupiter, and the earth by Juno. The fecundation of the earth by rain is therefore represented as a marriage:—

"Vere tument terræ, et genitalia semina poscunt.
Tum pater omnipotens fœcundis imbribus Æther
Conjugis in gremium descendit, et omnes
Magnus alit, magno commixtus corpore, fœtus.—Virgil's *Georg.* ii. 323.

502. *Aside the Devil turned for envy.*] "The malevolent affection with which some unfortunate minds are ever disposed to view those whom they consider as competitors, is denominated *jealousy*, when the competitor, or supposed competitor, is one who has not yet attained their height, and when it is the future that is dreaded. It is denominated *envy*, when it regards some actual attainment of another. But the emotion, varying with this mere difference of the present and the future, is the same in every other aspect. In both cases the wish is a wish of evil, a wish of evil to the excellent, and a wish which, by a sort of anticipated retribution, is itself evil to the heart that has conceived it."—Brown's *Philosophy.*

508. *Of bliss on bliss.*] *i. e.* as being in Eden, and then in each other's arms, which was a second or "happier" Eden.

Amongst our other torments not the least,
Still unfulfilled, with pain of longing pines.
Yet let me not forget what I have gained
From their own mouths: all is not theirs it seems;
One fatal tree there stands, of knowledge called,
Forbidden them to taste. Knowledge forbidden?
Suspicious, reasonless. Why should their Lord
Envy them that? can it be sin to know?
Can it be death? and do they only stand
By ignorance? is that their happy state,
The proof of their obedience and their faith?
O fair foundation laid whereon to build
Their ruin! Hence I will excite their minds
With more desire to know and to reject
Envious commands, invented with design
To keep them low, whom knowledge might exalt
Equal with Gods: aspiring to be such,
They taste and die; what likelier can ensue?
But first with narrow search I must walk round
This garden, and no corner leave unspied;
A chance but chance may lead where I may meet
Some wandering Spirit of Heaven by fountain side,
Or in thick shade retired, from him to draw
What further would be learned. Live while ye may,
Yet happy pair; enjoy, till I return,
Short pleasures, for long woes are to succeed."
So saying, his proud step he scornful turned,
But with sly circumspection, and began,
Through wood, through waste, o'er hill, o'er dale, his roam.
Meanwhile in utmost longitude, where Heaven
With earth and ocean meets, the setting sun
Slowly descended, and with right aspect
Against the eastern gate of Paradise
Levelled his evening rays: it was a rock
Of alabaster, piled up to the clouds,
Conspicuous far, winding with one ascent
Accessible from earth, one entrance high:
The rest was craggy cliff, that overhung

530. *A chance but chance, &c.*] The second "chance" is personified; and the meaning is, "there is a chance or possibility that chance — unknown causes — will lead me, &c. This gingle of words has been objected to as unworthy of a great poet, and certainly its too frequent repetition would have a disagreeable effect. Used in moderation it cannot be objected to. Dryden says,

"'Tis all thy business, business how to shun,
To bask thy naked body in the sun."

Still as it rose, impossible to climb.
Betwixt these rocky pillars Gabriel sat,
Chief of the angelic guards, awaiting night.
About him exercised heroic games
The unarmed youth of Heaven, but nigh at hand
Celestial armoury, shields, helms, and spears,
Hung high, with diamond flaming, and with gold.
Thither came Uriël, gliding through the even
On a sun-beam, swift as a shooting star
In autumn thwarts the night, when vapours fired
Impress the air, and shows the mariner
From what point of his compass to beware
Impetuous winds: he thus began in haste.
"Gabriel, to thee thy course by lot hath given
Charge and strict watch, that to this happy place
No evil thing approach or enter in.
This day at height of noon came to my sphere
A spirit, zealous, as he seemed, to know
More of the Almighty's works, and chiefly Man,
God's latest image: I described his way
Bent all on speed, and marked his airy gait;
But in the mount that lies from Eden north,
Where he first lighted, soon discerned his looks
Alien from Heaven, with passions foul obscured:
Mine eye pursued him still, but under shade
Lost sight of him. One of the banished crew,
I fear, hath ventured from the deep, to raise
New troubles; him thy care must be to find."
To whom the wingéd warrior thus returned.
"Uriël, no wonder if thy perfect sight,
Amid the sun's bright circle where thou sitt'st,
See far and wide: in at this gate none pass
The vigilance here placed, but such as come
Well known from Heaven; and since meridian hour
No creature thence: if Spirit of other sort,
So minded, have o'erleaped these earthy bounds
On purpose, hard thou know'st it to exclude
Spiritual substance with corporeal bar.

557. *In autumn thwarts the night.*] Shoots across the sky at night. "Shooting stars seem to prevail equally in every climate and in every state of the weather. They are occasionally seen at all seasons of the year but more frequently in summer or at the end of the autumn. They appear usually to be followed by a luminous train of intensely white light." — LARDNER'S *Museum*.

But if within the circuit of these walks,
In whatsoever shape he lurk, of whom
Thou tellest, by morrow dawning I shall know."
So promised he; and Uriël to his charge
Returned on that bright beam, whose point now raised
Bore him slope downward to the sun now fallen
Beneath the Azores; whether the prime orb,
Incredible how swift, had thither rolled
Diurnal, or this less voluble earth,
By shorter flight to the east, had left him there,
Arraying with reflected purple and gold
The clouds that on his western throne attend.
Now came still evening on, and twilight grey
Had in her sober livery all things clad;
Silence accompanied; for beast and bird,
They to their grassy couch, these to their nests,
Were slunk; all but the wakeful nightingale;
She all night long her armorous descant sung;
Silence was pleased: now glowed the firmament
With living sapphires; Hesperus, that led
The starry host, rode brightest, till the moon
Rising in clouded majesty, at length
Apparent queen, unveiled her peerless light,
And o'er the dark her silver mantle threw.
When Adam thus to Eve. "Fair Consort, the hour
Of night, and all things now retired to rest,
Mind us of like repose, since God hath set

598—604: *Now came still evening on.*] Compare the following:—

"Now spread the night her spangled canopy,
And summoned every restless eye to sleep;
On beds of tender grass the beasts down lie,
The fishes slumbered in the silent deep,
Unheard was serpent's hiss and dragon's cry,
Birds left to sing, and Philomene to weep,
Only that noise heaven's rolling circles kest,
Sung lullaby to bring the world to rest."
Fairfax's *Tasso.*

603. *Her amorous descant sung, &c.*] A song or *chant*, run out at length and renewed again, is called a *descant*; from the Latin *decantare*, to sing over and over again. "He that at midnight should hear, as I have often done, the sweet *descants, the natural rising and falling, the doubling and redoubling of the nightingale's voice* might well be lifted above earth." — Isaac Walton's *Complete Angler.*

605. *Hesperus that led the starry host.*] Hesperus, or the Evening Star, is justly celebrated by all the poets. Byron says:—

"O Hesperus! thou bringest all good things—
Home to the weary, to the hungry cheer,
To the young bird the parent's brooding wings,
The welcome stall to the o'erlaboured steer;
Whate'er of peace about our hearthstone clings,
Whate'er our household gods protect of dear
Are gathered round us by thy look of rest;
Thou bring'st the child, too, to its mother's breast."

608. *Apparent queen.*] The word "apparent" is ambiguous. It is sometimes opposed to the word "real," and sometimes is synonymous with "obvious" or "manifest." It is in the latter sense that it is used here.

612. *Since God hath set labour and rest.*] "Rest is the end of all motion

Labour and rest, as day and night to men
Successive; and the timely dew of sleep
Now falling with soft slumberous weight inclines
Our eye-lids; other creatures all day long
Rove idle unemployed, and less need rest;
Man hath his daily work of body or mind
Appointed, which declares his dignity,
And the regard of Heaven on all his ways;
While other animals unactive range,
And of their doings God takes no account.
To-morrow, ere fresh morning streak the east
With first approach of light, we must be risen,
And at our pleasant labour to reform
Yon flowery arbours, yonder alleys green,
Our walk at noon, with branches overgrown,
That mock our scant manuring, and require
More hands than ours to lop their wanton growth;
Those blossoms also, and those dropping gums,
That lie bestrown, unsightly and unsmooth,
Ask riddance, if we mean to tread with ease;
Meanwhile, as Nature wills, night bids us rest."
To whom thus Eve with perfect beauty adorned;
"My Author and Disposer, what thou bidst

and the last perfection of all things that labour. * * * Let us not take rest for idleness. They are *idle*, whom the painfulness of action causeth to avoid those labours, whereunto both God and nature bindeth them. They *rest*, which either cease from their work when they have brought it unto perfection, or else give over a meaner labour, because a worthier and better is to be undertaken. God hath created nothing to be idle or ill employed."—HOOKER'S *Ecclesiastical Polity*.

614. *And the timely dew of sleep.*] "*Timely*, seasonable, accustomed about this time. What a description of drowsiness! *The dew of sleep;* falling on the eyelids, soft as dew, yet giving a grateful kind of heaviness; *inclining*, bearing down, from the Latin, *inclino*. Did not the beauty of the poetry keep the mind awake, the words would lull the reader insensibly."—RICHARDSON.

618. *Man hath his daily work.*] "Man goeth forth unto his *work*, and to his labour until the *evening*."—Psalms, civ. 23.

626. *Yonder alleys green.*] *Yonder* is a sort of comparative of *yon*, and points to something farther off. An *alley* (from the French aller, *to go*) is literally a place through which it is possible to go, and hence applied to the walks in a garden. An *arbour* is a place of retirement in a garden formed of trees or other plants for shade or shelter. *Bower* is a contracted form of the word.

628. *Our scant manuring.*] "*Manuring* is not here to be understood in the common sense, but as 'working with hands,' as the Fr. *manouvrer;* 'tis, as immediately after, to lop, to rid away what is scattered."—RICHARDSON.

635—638. *My Author and Disposer, &c.*] The venerable father of English poetry seems to have had much the same idea of the proper and necessary subordination of a wife to her husband:—

Unargued I obey; so God ordains;
God is thy law, thou mine: to know no more
Is woman's happiest knowledge and her praise.
With thee conversing I forget all time;
All seasons and their change, all please alike.
Sweet is the breath of morn, her rising sweet,
With charm of earliest birds; pleasant the sun,

"All that hire husbond doth, hire liketh wel;
She saith not ones nay, whan he saith ye;
Do this, saith he; al redy, sire, saith she."
Chaucer's *Merchant's Tale.*

Milton's notions of the innate superiority of man over woman, are all but obsolete, and no woman of sense or spirit would now address her husband in such slavish language as Eve applies to Adam. The whole question is yet in dispute, and not ripe for settlement; but few will dissent from the following remarks of Dr. T. Brown: —"As the happiness of the wife is the rule of conjugal duty to the husband, the happiness of the husband is in like manner the rule of conjugal duty to the wife. There is no human being whose affection is to be to her like his affection, as there is no happiness which is to be to her like the happiness which he enjoys. All that I have said of the moral obligation of the husband, then, is not less applicable to her duty; but, though the gentle duties belong to both, it is to her province that they more especially belong, because she is at once best fitted by nature for the ministry of tender courtesies, and best exercised in the offices that inspire them. While man is occupied in other cares during the business of the day, the business of her day is but the continued discharge of many little duties that have a direct relation to wedlock, in the common household which it has formed. He must often forget her, or be useless to the world; she is most useful to the world by remembering him. From the tumultuous scenes which agitate many of his hours, he returns to the calm scene, where peace awaits him, and happiness is sure to await him, because he is there waiting, whose smile is peace, and whose very presence is more than happiness to his heart.

"Here Love his golden shafts employs, here lights
His constant lamp, and waves his purple wings;
Here reigns and revels."

The vows, which constitute his solemn part of the matrimonial engagement, give to this duty of reciprocal love the sanction of an additional authority; but they only give an additional sanction and increase the guilt of violating duties, which, without these vows, it would still have been guilt to violate." —*Philosophy of the Human Mind.*

639. *With thee conversing, &c.*] *Conversing* is not here to be understood in its restricted sense, but as signifying all sort of intercourse with another. There may surely be society and intercourse without incessant talk. Speaking of these words, Mr. Todd has remarked, "This beautiful and affectionate avowal may remind the reader of a similar picture of patriarchal simplicity — "And Jacob served seven years for Rachel, and they seemed unto him but a few days, for the love he had to her." — (Gen. xxix. 20.)

"The additional satisfaction from the taste of pleasures in the society of one we love, is admirably described in Milton, who represents Eve, though in Paradise itself, no further pleased with the beautiful objects around her, than as she sees them in company with Adam. The variety of images in this passage is infinitely pleasing, and the recapitulation of each image, with a little varying of the expression, makes one of the finest turns of words that I have ever seen." — Addison, *Tatler*, No. 114.

641. *Sweet is the breath of* ——

When first on this delightful land he spreads
His orient beams, on herb, tree, fruit, and flower,
Glistering with dew; fragrant the fertile earth
After soft showers; and sweet the coming on
Of grateful evening mild; then silent night,
With this her solemn bird, and this fair moon,
And these the gems of Heaven, her starry train;
But neither breath of morn, when she ascends
With charm of earliest birds; nor rising sun
On this delightful land; nor herb, fruit, flower,
Glistering with dew; nor fragrance after showers;
Nor grateful evening mild; nor silent night
With this her solemn bird; nor walk by moon,
Or glittering starlight, without thee is sweet.
But wherefore all night long shine these? for whom
This glorious sight, when sleep hath shut all eyes?"
To whom our general ancestor replied.
"Daughter of God and Man, accomplished Eve,
These have their course to finish round the earth

&c.] Cowper, who had a considerable touch of humour in his composition, has produced a parody upon this passage, and it may be worth while to unbend the mind for a minute to laugh over it. "A parody is a species of composition in which the form and expressions of portions or passages of grave or serious writings are closely imitated in similar passages of a ridiculous character."—Brande. It has been remarked by some one, that it is considered an insult to a living poet to parody his productions, but a compliment to one who is no longer among us. Some of the finest parodies in the English language are to be found in the "Rejected Addresses," and that on the "Burial of Sir John Moore" is well known. But without more preface let us present Cowper's specimen that we have spoken of:—

"The nurse sleeps sweetly, hired to watch the sick,
Whom snoring she disturbs. As sweetly he,
Who quits the coach-box at the midnight hour,
To sleep within the carriage more secure,
His legs depending at the open door.
Sweet sleep enjoys the curate in his desk,
The tedious rector drawling o'er his head;
And sweet the clerk below. But neither sleep
Of lazy nurse, who snores the sick man dead;
Nor his, who quits the box at midnight hour,
To slumber in the carriage more secure;
Nor sleep enjoyed by curate in his desk;
Nor yet the dozings of the clerk are sweet,
Compared with the repose the sofa yields."

661—666. *These have their course to finish, &c.*] "One instance, out of many, in natural science, may suffice to convince the reader to what absurd and extravagant notions the mind can reconcile itself, when once permitted to rove into the regions of imagination, unrestrained by that strict and scientific method, so successfully pointed out by Lord Bacon, and which it is our present object to explain. Cosmas Indopleustes, who lived so late as the sixth century, affirmed that the earth was an oblong plane, surrounded by an impassable ocean; an immense mountain in the form of a cone or sugar-loaf, placed in the north, was the centre around which the sun, moon, and stars daily revolved; the shape of this mountain, and the slanting motion of the sun, accounted for the variable length of the days, and the changes of the seasons. The heavens were supposed to be an immense arch, one side of which rested on the earth, and the other on two mighty pillars beyond the sea; under this vault a

By morrow evening, and from land to land
In order, though to nations yet unborn,
Ministering light prepared, they set and rise;
Lest total darkness should by night regain
Her old possession, and extinguish life
In nature and all things, which these soft fires
Not only enlighten, but with kindly heat
Of various influence foment and warm,
Temper or nourish, or in part shed down
Their stellar virtue on all kinds that grow
On earth, made hereby apter to receive
Perfection from the sun's more potent ray.
These, then, though unbeheld in deep of night,
Shine not in vain. Nor think, though men were none,
That Heaven would want spectators, God want praise;
Millions of spiritual creatures walk the earth
Unseen, both when we wake, and when we sleep:
All these with ceaseless praise his works behold
Both day and night. How often from the steep
Of echoing hill or thicket have we heard
Celestial voices to the midnight air
Sole, or responsive each to other's note,

multitude of angelic beings were employed in guiding the motions of the stars. Such was the theory which gravely presented itself for adoption, seven or eight centuries later in the world than Euclid, Archimedes, and Apollonius." — *Account of Bacon's Novum Organon.* (L. U. K.)

675. *Nor think, though men were none.*] It is highly probable, independently of revelation, that there are many orders of beings superior to man. To suppose our own species to be the highest production of Divine power would indicate irrational and puerile presumption. When we consider the infinite variety of species presented to our notice in the descending scale betwixt us and nothing, it is agreeable to analogy to conceive the number is not less of those which are above us; the probability of which is enhanced by the discoveries now made of the extent of the universe and of the existence of bodies, compared to which the globe we inhabit is but a spot. While there are known to be material systems immensely superior in magnitude to that with which we are conversant, what should lead us to doubt that there are in the intellectual world beings possessing an equal mental superiority? It surely will not be pretended that there are any properties discernible in man, that mark him out as the most transcendant workmanship of Deity, the masterpiece of almighty power, or that there is any ground for supposing creative energy suspended its operations here, rather than at any other point in its progress. The distance between us and nothing is finite, yet the interval is occupied and filled up with innumerable orders of sensitive beings; how improbable is it then, that the distance between us and Deity, which is infinite, is an empty void! — Robert Hall.

687. *Their songs divide the night.*] *i.e.* "into watches, as the trumpet did among the ancients, sounding as the watch was relieved, and which was called *dividing the night.*"—Richardson.

Singing their great Creator! oft in bands
While they keep watch, or nightly rounding walk,
With heavenly touch of instrumental sounds
In full harmonic number joined, their songs
Divide the night, and lift our thoughts to Heaven."
Thus talking, hand in hand alone they passed
On to their blissful bower; it was a place
Chosen by the sovereign Planter, when he framed
All things to Man's delightful use; the roof
Of thickest covert was inwoven shade
Laurel and myrtle, and what higher grew
Of firm and fragrant leaf; on either side
Acanthus, and each odorous bushy shrub,
Fenced up the verdant wall; each beauteous flower,
Iris all hues, roses, and jessamine,
Reared high their flourished heads between, and wrought
Mosaic; underfoot the violet,
Crocus and hyacinth, with rich inlay
Broidered the ground, more coloured than with stone
Of costliest emblem: other creature here,
Beast, bird, insect, or worm, durst enter none;
Such was their awe of man. In shadier bower,
More sacred and sequestered, though but feigned,
Pan or Sylvanus never slept, nor nymph,
Nor Faunus haunted. Here in close recess,
With flowers, garlands, and sweet-smelling herbs,
Espousèd Eve decked first her nuptial bed,
And heavenly quires the hymenæan sung,
What day the genial Angel to our sire

This opinion of all nature being animated and vocal, has been carried to its utmost limits in the poetry of Wordsworth, and indeed it may be said to be its most distinguishing feature. He concludes one of his sonnets thus: —

"Great God! I'd rather be
A Pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathed horn."

701. *Crocus and hyacinth.*] "Hyacinthus, a beauteous youth, having been accidentally slain by Apollo, was changed by the god into a hyacinth, which, according to the exuberant fancy of the poets, bears in its flowers the impress of the letters Αι, Αι, expressive, in the Greek language, of alas! alas! uttered by Apollo in his grief. The same flower is said to have sprung from the blood of Ajax when he killed himself, bearing the above letters, expressive either of grief, or, as denoting the first two letters of the name of Ajax, Αιας."—Riley's *Ovid.*

712. *The genial Angel.*] "Genial" is here used in the sense of "belonging to birth," or connubial. Milton attributes to the angel the office assigned by the ancients to Hymen—the god of marriage. *Hymenæan*, or, as it is more generally written hymeneal, is used to

Brought her, in naked beauty more adorned,
More lovely than Pandora, whom the gods
Endowed with all their gifts; and Oh! too like
In sad event, when to the unwiser son
Of Japhet brought by Hermes, she ensnared
Mankind with her fair looks, to be avenged
On him who had stole Jove's authentic fire.
Thus, at their shady lodge arrived, both stood,
Both turned, and under open sky adored
The God that made both sky, air, earth, and heaven,
Which they beheld, the moon's resplendent globe,
And starry pole: "Thou also madest the night,
Maker Omnipotent, and thou the day,
Which we, in our appointed work employed,
Have finished, happy in our mutual help
And mutual love, the crown of all our bliss
Ordained by thee; and this delicious place
For us too large, where thy abundance wants
Partakers, and uncropt falls to the ground.
But thou hast promised from us two a race
To fill the earth, who shall with us extol
Thy goodness infinite, both when we wake,
And when we seek, as now, thy gift of sleep."

signify a song or ode composed in celebration of a marriage.

713. *In naked beauty more adorned.*] In describing "the lovely young Lavinia," Thomson has some lines not unworthy to be compared with Milton's description of Eve here and elsewhere:—

"A native grace
Sat fair-proportioned on her polished limbs
Veiled in a simple robe, their best attire,
Beyond the pomp of dress; for loveliness
Needs not the foreign aid of ornament;
But is, when unadorned, adorned the most."
Autumn, pp. 201—206.

724. *Thou also madest the night, &c.*] We have here a fine example of the figure of speech known under the name of "vision." Instead of going on to tell us what Adam and Eve prayed for, the Poet gives the actual prayer, and makes us delighted listeners. The abruptness of the transition from the indirect form in which he tells us that "both stood, both turned," &c., to the direct, in which he makes our first parents speak for themselves, powerfully excites attention.

The figure is by no means uncommon in classical writers. A famous instance occurs in Virgil, who, in describing the labours of Hercules, or rather in representing a certain order of priests as celebrating them, makes them break out with a direct address to the hero himself.

"Qui carmine laudes
Herculeas et facta ferunt: ut prima novercæ
Monstra manu, geminosque premens eliserit angues;
Ut bello egregias idem disjecerit urbes,
Trojamque, Œchaliamque: ut duros mille labores
Rege sub Eurystheo, fatis Junonis iniquæ,
Pertulerit. Tu nubigenas, invicte, bimembres
Hylæumque, Pholumque, manu, tu Cressia mactas
Prodigia, et vastum Nemeâ sub rupe leonem."
Æn. viii. 287—296.

728. *And mutual love.*] "I understand by this passion (love) the union of desire, friendship, and tenderness, which is inflamed by a single female, which prefers her to the rest of her sex, and which seeks her possession as the supreme or the sole happiness of our being." — Gibbon's *Memoirs*.

735. *Thy gift of sleep.*] All the

This said unanimous, and other rites
Observing none, but adoration pure,
Which God likes best, into their inmost bower
Handed they went; and, eased the putting off
These troublesome disguises which we wear,
Straight side by side were laid; nor turned I ween
Adam from his fair spouse, nor Eve the rites
Mysterious of connubial love refused:

poets have done honour to "tired nature's sweet restorer, balmy sleep." COLERIDGE in his *Ancient Mariner*, has a verse on the subject: —

"O sleep it is a gentle thing,
Beloved from pole to pole:
To Mary Mother praise be given;
She sent the gentle sleep from Heaven,
That slid into my soul."

The soliloquy on sleep that Shakspeare puts into the mouth of Henry IV. is perhaps unequalled, certainly unsurpassed, in the whole domain of English poetry: —

"How many thousand of my poorest subjects
Are at this hour asleep! O Sleep, O gentle Sleep,
Nature's soft nurse, how have I frighted thee,
That thou no more wilt weigh my eyelids down,
And steep my senses in forgetfulness!
Why rather, Sleep, liest thou in smoky cribs,
Upon uneasy pallets stretching thee,
And hushed with buzzing night-flies to thy slumber,
Than in the perfumed chambers of the great,
Under the canopies of costly state,
And lulled with sounds of sweetest melody?
O thou dull god, why liest thou with the vile,
In loathsome beds; and leavest the kingly couch,
A watch-case or a common 'larum-bell?
Wilt thou, upon the high and giddy mast,
Seal up the ship-boy's eyes, and rock his brains,
In cradle of the rude imperious surge,
And in the visitation of the winds,
Who take the ruffian billows by the top,
Curling their monstrous heads, and hanging them
With deafening clamours in the slippery shrouds,
That, with the hurly, death itself awakes?
Canst thou, O partial Sleep! give thy repose
To the wet sea-boy in an hour so rude;
And, in the calmest and most stillest night,
With all appliances and means to boot,
Deny it to a king? Then, happy low-lie-down!
Uneasy lies the head that wears a crown."
Henry IV. Part ii. Act iii. Sc. i.

736—738. *And other rites, &c.*] Milton's hatred of ceremonies in religion amounts to a passion, and whether well or ill-founded, must be understood to appreciate his poetry. His prose works abound with passages calculated to throw light upon the sentiments here expressed, but perhaps the following extract will be sufficient: — "Now for their demeanour within the church, how have they disfigured and defaced that more than angelic brightness, the unclouded serenity of Christian religion, with the dark overcasting of superstitious copes and flaminical vestures, wearing on their backs, and I abhor to think, perhaps in some worse place, the inexpressible image of God the Father? Tell me, ye priests, wherefore this gold, wherefore these robes and surplices over the Gospel? Is our religion guilty of the first trespass, and hath need of clothing to cover her nakedness? What does this else but cast an ignominy upon the perfection of Christ's ministry, by seeking to adorn it with that which was the poor remedy of our shame? Believe it, wondrous doctors, all corporeal resemblances of inward holiness and beauty are now past; he that will clothe the Gospel now, intimates plainly that the Gospel is naked, uncomely, that I may not say reproachful. Do not, ye church-maskers, while Christ is clothing upon our barrenness with his righteous garment, to make us acceptable in his Father's sight; do not, as ye do, cover and hide his righteous verity with the polluted clothing of your ceremonies, to make it seem more decent in your own eyes. 'How beautiful,' saith Isaiah, 'are the feet of him that bringeth good tidings, that publisheth salvation!' Are the feet so beautiful, and is the very bringing of these tidings so decent of itself? What new decency can then be added to this by your spinstry?

Whatever hypocrites austerely talk
Of purity, and place, and innocence,
Defaming as impure what God declares
Pure, and commands to some, leaves free to all.
Our Maker bids increase; who bids abstain
But our destroyer, foe to God and Man.
Hail, wedded Love, mysterious law, true source
Of human offspring, sole propriety
In Paradise, of all things common else!
By thee adulterous lust was driven from men
Among the bestial herds to range; by thee,
Founded in reason, loyal, just, and pure,
Relations dear, and all the charities

Ye think by these gaudy glisterings to stir up the devotion of the rude multitude; ye think so, because ye forsake the heavenly teaching of St. Paul for the hellish sophistry of papism. If the multitude be rude, the lips of the preacher must give knowledge, and not ceremonies. And although some Christians be new-born babes comparatively to some that are stronger, yet in respect of ceremony, which is but a rudiment of the law, the weakest Christian hath thrown off the robes of his minority, and is a perfect man, as to legal rites. What children's food there is in the Gospel, we know to be no other than the "sincerity of the word, that they may grow thereby."—MILTON'S *Reason of Church Government.*

748. *Our Maker bids increase.*] "So God created man in his own image, in the image of God created he him; male and female created he them. And God blessed them and said unto them, Be fruitful, and multiply, and replenish the earth, &c.—Gen. i. 27, 28. See also 1 Timothy, iv. 1—3.

750. *Hail! wedded love, &c.*] Milton himself has some as fine passages on marriage in his *Doctrine and Discipline of Divorce*, as are to be found in the whole range of English literature. Here is one. "From the laureat fraternity of poets, riper years and the ceaseless round of study and reading led me to the shady spaces of philosophy; but chiefly to the divine volumes of Plato, and his equal Xenophon; where, if I should tell you what I learnt of chastity and love, I mean that which is truly so, whose charming cup is only virtue, which she bears in her hand to those who are worthy (the rest are cheated with a thick intoxicating potion which a certain sorceress, the abuser of love's name, carries about); and how the first and chiefest office of love begins and ends in the soul, producing those happy twins of her divine generation, knowledge and virtue."

But it is sometimes difficult to detach the good passages from matter of doubtful import, and besides, by way of variety, I am willing to let "the learned and judicious divine Mr. Richard Hooker" speak. He unfortunately had little reason from his own experience, any more than Milton, to praise the institution, but he was too just to allow his individual misfortune to affect his judgment in this matter:—"The bond of wedlock hath been always much less esteemed of as a thing religious and sacred. The title which the very heathens themselves do thereunto oftentimes give is *holy*. Those rites and orders which were instituted in the solemnization of marriage, the Hebrews term by the name of conjugal *sanctification*."—HOOKER'S *Laws of Ecclesiastical Polity.*

756.] *And all the charities.*] Evi-

Of father, son, and brother, first were known.
Far be it, that I should write thee sin or blame,
Or think thee unbefitting holiest place,
Perpetual fountain of domestic sweets,
Whose bed is undefiled and chaste pronounced,
Present, or past, as saints and patriarchs used!
Here Love his golden shafts employs, here lights
His constant lamp, and waves his purple wings,
Reigns here and revels; not in the bought smile
Of harlots, loveless, joyless, unendeared,
Casual fruition: nor in court amours,
Mixed dance, or wanton mask, or midnight ball,
Or serenate, which the starved lover sings
To his proud fair, best quitted with disdain.
These, lulled by nightingales, embracing slept,
And on their naked limbs the flowery roof
Showered roses, which the morn repaired. Sleep on,
Blest pair; and O yet happiest, if ye seek
No happier state, and know to know no more.
Now had night measured with her shadowy cone
Half way up hill this vast sublunar vault,

dently imitated from Cicero:—"Cari sunt parentes, liberi, propinqui, familiares; sed omnes omnium *caritates* patria una complexa est."—*De Offic.* i. 17. In Paley's Natural Theology we find a similar use of the word. "The family of a sick parent is a school of filial piety. The *charities* of domestic life, and not only these, but all the social virtues, are called out by distress."

763. *Here Love his golden shafts, &c.*] Compare the following stanza from the *Faërie Queene*:—

"Most sacred fyre, that burnest mightily
In living breats, ykindled from above;
Emongst th' eternall spheres and lamping sky,
And thence poured into men, which men call love;
Not that same, which doth base affections move
In brutish mindes, and filthy lust inflame;
But that swete fit that doth some beautie love,
And choseth virtue for his dearest dame,
Whence spring all noble deeds and never-dying fame."

775. *And know to know no more.*] i. e. if ye have the moral wisdom to restrain your curiosity. There is a sort of play upon the double meaning of the word "know." The figure by which the same word is thus used in different senses is called Paronomasia. We have a beautiful instance of it in the words of our Saviour, "Let the dead bury their dead."

776. *Her shadowy cone.*] The shadow of the earth forms a cone, the base standing on that side of the globe where the sun is not, and consequently when it is night there. This cone, to those who are on the darkened side of the earth, could it be seen, would mount as the sun fell lower and be at its utmost height in the vault of their heaven when it was midnight. The shadowy cone had now risen half-way (up the ascent of heaven), consequently, supposing it to be about the time when the days and nights were of equal length, it must be now about nine o'clock; the accustomed hour of the angels setting their sentries.—Richardson.

And from their ivory port the Cherubim,
Forth issuing, at the accustomed hour, stood armed
To their night watches in warlike parade;
When Gabriel to his next in power thus spake;
"Uzziel, half these draw off, and coast the south
With strictest watch; these other wheel the north;
Our circuit meets full west." As flame they part,
Half wheeling to the shield, half to the spear.
From these, two strong and subtle Spirits he called
That near him stood, and gave them thus in charge;
"Ithuriel and Zephon, with winged speed
Search through this garden, leave unsearched no nook;
But chiefly where those two fair creatures lodge,
Now laid perhaps asleep secure of harm.
This evening from the sun's decline arrived
Who tells of some infernal Spirit seen
Hitherward bent (who could have thought?) escaped
The bars of Hell, on errand bad no doubt:
Such where ye find, seize fast, and hither bring."
So saying, on he led his radiant files,
Dazzling the moon; these to the bower direct
In search of whom they sought: him there they found
Squat like a toad, close at the ear of Eve,

782. Uzziel, in the Hebrew, means, *the strength of God*; Ithuriel, *the discovery of God*; and Zephon, a secret, or *searcher of secrets*. The name is significant of the office.

785. *Half wheeling to the shield, half to the spear.*] The shield was carried in the *left* hand, and the spear in the *right*; therefore, "to wheel to the shield," is what is now done in answer to the command "Left face," and "to the spear" to the command "right face." Milton may have often heard Cromwell shout "Right and Left face," and here we have a sort of reproduction of the scene.

791. *Secure of harm*] is a Latinism. It means, without care of harm, *i. e.* thinking themselves in no danger.

794. *Hitherward bent (who could have thought?) escaped.*] We have in the *parenthesis* an instance of what the French call "construction louche," or squinting construction. It may be applied to what goes before, or what follows. Here, indeed, there is little doubt but it is meant to apply to the clause following it, but still it might apply to what goes before. In Cornelius Nepos, we have an instance of the same thing, known to every Grammar school boy. "Post id factum paucis diebus apud Zamam cum eodem conflixit; pulsus, incredibile dictu, biduo et duabus noctibus Adumentum pervenit, quod abest à Zamâ circiter millia passuum trecenta."—*Life of Hannibal.*

800. *Squat like a toad.*] *i. e.* cowering close to the ground. "No word in the language," says Dr. Campbell, "could have so happily expressed the posture as that which the poet hath chosen;" and if the word *squat* is contemptuous in itself, the comparison *like a toad*—"ugly and venomous"—serves to deepen the contempt, and even adds a mixture of the ridiculous to it. The word "nook," too, in l. 789, is meant to be ludicrously mean. See an inter-

Assaying by his devilish art to reach
The organs of her fancy, and with them forge
Illusions as he list, phantasms and dreams;
Or if, inspiring venom, he might taint
The animal spirits, that from pure blood arise
Like gentle breaths from rivers pure, thence raise
At last distempered, discontented thoughts,
Vain hopes, vain aims, inordinate desires,
Blown up with high conceits ingendering pride.
Him thus intent Ithuriel with his spear
Touched lightly; for no falsehood can endure
Touch of celestial temper, but returns
Of force to its own likeness: up he starts
Discovered and surprised. As when a spark
Lights on a heap of nitrous powder, laid
Fit for the tun, some magazine to store
Against a rumoured war, the smutty grain,
With sudden blaze diffused, inflames the air:
So started up in his own shape the Fiend.
Back stept those two fair Angels, half amazed
So sudden to behold the grisly king;
Yet thus, unmoved with fear, accost him soon.
"Which of those rebel spirits adjudged to Hell
Comest thou, escaped thy prison? and transformed,
Why sat'st thou like an enemy in wait,
Here watching at the head of these that sleep?"
"Know ye not then," said Satan, filled with scorn,
"Know ye not me? ye knew me once, no mate
For you, there sitting where ye durst not soar:
Not to know me argues yourselves unknown,
The lowest of your throng; or, if ye know,

esting essay by Mr. Samuel Bailey, "On the Changes in the English Language," in his recent work, *Discourses on Various Subjects*. All Mr. Bailey's works, but particularly his first and greatest, *On the Formation and Publication of Opinion*, are worthy of a careful perusal by young teachers. It ranks next to Locke's *Conduct of the Understanding*, and not far below it.

812. *But returns of force.*] *i. e.* is obliged to return to its own likeness again. *Perforce* is perhaps more common in this sense than *of force*, which Milton here uses.

829. *There sitting where ye durst not soar.*] We have here at once the two figures of *alliteration* and *antithesis*. "There" and "where" are strongly contrasted, and in "sitting" and "soar," there is perhaps a double contrast. It is as if he had said:—"I had a permanent seat at a height, which you with the greatest effort could only occasionally reach;" and, besides, there may be a reference to the Eastern idea of "sitting," which is considered a position of the greatest honour.

Why ask ye, and superfluous begin
Your message, like to end as much in vain?"
To whom thus Zephon, answering scorn with scorn,
"Think not, revolted Spirit, thy shape the same,
Or undiminished brightness to be known
As when thou stood'st in Heaven upright and pure;
That glory then, when thou no more wast good,
Departed from thee; and thou resemblest now
Thy sin and place of doom, obscure and foul.
But come, for thou, be sure, shalt give account
To him who sent us, whose charge is to keep
This place inviolable, and these from harm."
So spake the Cherub; and his grave rebuke,
Severe in youthful beauty, added grace
Invincible: abashed the Devil stood,
And felt how awful goodness is, and saw
Virtue in her shape how lovely; saw, and pined
His loss; but chiefly to find here observed
His lustre visibly impaired; yet seemed
Undaunted. "If I must contend," said he,
"Best with the best, the sender not the sent,
Or all at once; more glory will be won,
Or less be lost." "Thy fear," said Zephon bold,
"Will save us trial what the least can do
Single against thee wicked, and thence weak."

846—849. *Abashed the Devil stood.*] "The opinion—that there is an inseparable connection between a good heart and a good taste—is, I think, just, if a good heart is understood merely to imply a delicate perception of moral good or evil; but if it be understood to imply farther, a conformity of our lives to the precepts we revere, our daily experience furnishes us with melancholy proofs that the maxim does not hold without many exceptions. Milton has forcibly, though indirectly, conveyed this important lesson,

——"Abashed the Devil stood,
And felt how awful goodness is, and saw
Virtue in her shape how lovely; saw and pined
His loss."

—STEWART's *Elements of the Philosophy of the Human Mind.*

The idea in line 845., "severe in youthful beauty," seems taken from Virgil;—

"Tutatur favor Euryalum, lacrymæque decorus
Gratior et pulchro veniens in corpore virtus."
Æn. v. 343.

The whole passage is in fact loaded with classical allusions, which recal to the memory of the scholar Cicero's declaration about Plato's description of virtue, as well as the famous curse against tyrants, which we find in the Third Satire of Persius—

"Virtutem videant intabescantque relictâ."

We are told by some of Milton's commentators that the word *pined*, l. 848., means "regretted;" but those wh know the force of the Latin word *intabesco* will hardly be content with such a mild translation. Our word *rot* comes much nearer the original idea, but of course it is hardly to be mentioned in ears polite.

856. *Wicked and thence weak.*] We have here another specimen of Milton's power to condense thought,

The Fiend replied not, overcome with rage;
But, like a proud steed reined, went haughty on,
Champing his iron curb: to strive or fly
He held it vain; awe from above had quelled
His heart, not else dismayed. Now drew they nigh
The western point, where those half-rounding guards
Just met, and closing stood in squadron joined,
Awaiting next command. To whom their chief
Gabriel from the front thus called aloud;
"O friends! I hear the tread of nimble feet
Hasting this way, and now by glimpse discern
Ithuriel and Zephon through the shade,
And with them comes a third of regal port,
But faded splendour wan; who, by his gait
And fierce demeanour, seems the Prince of Hell,
Not likely to part hence without contést;
Stand firm, for in his look defiance lours."
He scarce had ended, when those two approached
And brief related whom they brought, where found,
How busied, in what form and posture couched.
To whom with stern regard thus Gabriel spake;
"Why hast thou, Satan, broke the bounds prescribed
To thy transgressions, and disturbed the charge
Of others, who approve not to transgress

till it assume a very portable shape. The alliteration assists the memory greatly, and the doctrine indicated is of prime importance. The just thing is the strong thing — "who knows not that truth is strong — strong next to the Almighty," are sentiments of constant recurrence in the prose works of Milton; but as a general statement of the connection between error and misery, I shall transcribe a passage from the amiable and enlightened Stewart: —"The connection between error and misery, between truth and happiness, becomes gradually more apparent as our inquiries proceed, and produces at last a complete conviction that even in those cases where we are unable to trace it, the connection subsists. He who feels this as he ought, will consider a steadfast adherence to the truth as an expression of benevolence to man and of confidence in the righteous administration of the universe, and will suspect the purity of those motives which would lead him to advance the good of his species or the glory of his Maker, by deceit and hypocrisy." — Stewart's *Active and Moral Powers*.

869. *Of regal port, but faded splendour wan.*] *Regal port, i. e.* kingly carriage or behaviour; *wan*, darkish white, a hue of the countenance brought on by suffering, and indicating settled melancholy.

"With woeful measures wan Despair —
Low, sullen sounds his grief beguiled," &c.
Collins.

878. *The bounds prescribed to thy transgressions.*] *i. e.* the bounds *over* which you were commanded not to go. *Transgressions* and *transgress* are both used in a physical and not in a moral sense. The boundaries of hell were those prescribed to Satan, and beyond these he had no right to pass.

880. *Who approve not to trans-*

By thy example, but have power and right
To question thy bold entrance to this place;
Employed, it seems, to violate sleep, and those
Whose dwelling God hath planted here in bliss?"
To whom thus Satan with contemptuous brow;—
"Gabriel, thou hadst in Heaven th' esteem of wise,
And such I held thee; but this question asked
Puts me in doubt. Lives there who loves his pain?
Who would not, finding way, break loose from Hell,
Though thither doomed? Thou wouldst thyself, no doubt,
And boldly venture to whatever place
Farthest from pain, where thou mightst hope to change
Torment with ease, and soonest recompense
Dole with delight, which in this place I sought;
To thee no reason, who knowest only good,
But evil hast not tried; and wilt object
His will who bound us? let him surer bar
His iron gates, if he intends our stay
In that dark durance: thus much what was asked.
The rest is true, they found me where they say;
But that implies not violence or harm."
Thus he in scorn. The warlike angel moved,
Disdainfully, half-smiling, thus replied.
"O loss of one in Heaven, to judge of wise,
Since Satan fell, whom folly overthrew,
And now returns him from his prison 'scaped

gress.] *i.e.* who do not choose to transgress, following thy example.

886. *The esteem of wise.*] *i. e.* the character of being wise.

887. *This question asked.*] A Latinism, that we have had many instances of, equivalent to "the asking of this question."

893. *And soonest recompense dole with delight.*] The alliteration here is beautiful. *Dole*, from the Latin *dolor, grief*, cause of affliction. Compare Shakspeare:—

"With mirth in funeral, and with dirge in marriage,
In equal scale weighing *delight and dole*."
Hamlet, Act i. Sc. 2.

896. *And wilt object his will who bound us?*] Satan foresees that Gabriel, though ready to allow that there is some force in what has been said, will object that it ought to go for nothing in opposition to the command and will of God, and he as good as says:—"Know you not that I have already defied the will of God, and am prepared to do so again? I owe him no obedience; let him bar more securely his gates of iron if he wishes to keep me in."

904. *To judge of wise.*] *i. e.* to judge who is wise and who foolish, or, in the abstract, to judge of "wisdom." In the Latin the *neuter* of adjectives is often used as a *noun*, and our author imitates that idiom.

906. *And now returns him.*] This form of expression is now obsolete; it ought to be simply, "and now returns" or "comes back." The old phrase was, "Sit you down." We now say simply, "Sit down."

Gravely in doubt whether to hold them wise
Or not, who ask what boldness brought him hither,
Unlicensed, from his bounds in Hell prescribed;
So wise he judges it to fly from pain
However, and to escape his punishment.
So judge thou still, presumptuous! till the wrath,
Which thou incurrest by flying, meet thy flight
Sevenfold, and scourge that wisdom back to Hell,
Which taught thee yet no better, that no pain
Can equal anger infinite provoked.
But wherefore thou alone? wherefore with thee
Came not all Hell broke loose? is pain to them
Less pain—less to be fled? or thou than they
Less hardy to endure? Courageous Chief,
The first in flight from pain, hadst thou alleged
To thy deserted host this cause of flight,
Thou surely hadst not come sole fugitive."
To which the Fiend thus answered frowning stern;
"Not that I less endure, or shrink from pain,
Insulting Angel! well thou knowest I stood
Thy fiercest, when in battle to thy aid
The blasting volleyed thunder made all speed,
And seconded thy else not dreaded spear.
But still thy words at random, as before,
Argue thy inexperience what behoves,
From hard assays and ill successes past
A faithful leader, not to hazard all
Through ways of danger by himself untried:

914. *Sevenfold* is meant to apply to "wrath" in l. 912., "till the wrath sevenfold," *i. e.* augmented seven times what it was when you fled from it already.

916. *Can equal.*] *i. e.* either be a match for it, or can equal in pain the suffering inflicted by the anger of God.

920—923. *Courageous chief.*] We have here a mixture of the figures *Irony* and *Sarcasm*. The former expresses a sense contrary to what is meant. Courageous must be here interpreted by its opposite "cowardly." Sarcasm — a flaying of the skin — is a keen reproachful expression, uttered with scorn and contempt.

927. *I stood thy fiercest.*] "Opponent" understood. Dr. Bentley suggests *the* fiercest—pain being understood, but *thy* fiercest is quite in accordance with Milton's general practice of using an adjective as a noun, and certainly it is much more expressive. Bentley's *emendations* of the text of Milton are the greatest failures that are to be found in our literature. For conceit and absurdity they have never been equalled.

931. *Argue thy inexperience what behoves.*] *i. e.* show thy ignorance as to what is right and proper; an ignorance not to be wondered at, seeing you have had no opportunity of becoming wise by the best of teachers—experience. Milton generally uses the verb *argue* in the classical sense of "to prove" or "to convict."

I therefore, I alone first undertook
To wing the desolate abyss, and spy
This new-created world, whereof in Hell
Fame is not silent, here in hope to find
Better abode, and my afflicted Powers
To settle here on earth, or in mid-air;
Though for possession put to try once more
What thou and thy gay legions dare against;
Whose easier business were to serve their Lord
High up in Heaven, with songs to hymn his throne,
And practised distances to cringe, not fight."
To whom the warrior-angel soon replied;
"To say and straight unsay, pretending first
Wise to fly pain, professing next the spy,
Argues no leader, but a liar traced,
Satan! and couldst thou faithful add? O name,
O sacred name of faithfulness profaned!
Faithful to whom? to thy rebellious crew?
Army of Fiends, fit body to fit head.
Was this your discipline and faith engaged,
Your military obedience, to dissolve
Allegiance to th' acknowledged Power supreme?
And thou, sly hypocrite, who now would seem
Patron of liberty, who more than thou
Once fawned and cringed, and servilely adored
Heaven's awful Monarch? wherefore but in hope
To dispossess him, and thyself to reign?
But mark what I arrede thee now — Avaunt!
Fly thither whence thou fledst: if from this hour
Within these hallowed limits thou appear,
Back to the infernal pit I drag thee chained,

957—961. *And thou, sly hypocrite.*] Compare the following: —

"With pleasing tales his Lord's vain ears he fed,
A flatterer, a pickthank, and a liar;
Curst be a state got with so many a crime,
Yet this is oft the stair by which men climb."
Fairfax's *Tasso.*

962. *But mark what I arrede thee now—Avaunt!*] *i. e.* pay attention to my counsel, if you are wise, and begone. Milton has the same word in his prose works, and I am not sorry for an apology to quote the passage. "He who shall endeavour the amendment of any old neglected grievance in church or state, or in the daily course of life, if he be gifted with abilities of mind that may raise him to so high an undertaking, I grant he hath already much whereof not to repent him, yet let me arreed (*sic*) him, not to be the foreman of any misjudged opinion, unless his resolutions be firmly seated in a square and constant mind, not conscious to itself of any deserved blame, and regardless of groundless suspicions."—Milton *On Divorce.*

965. *I drag thee.*] The present tense is here used instead of the future. He speaks as if he were already in the

And seal thee so, as henceforth not to scorn
The facile gates of Hell too slightly barred."
So threatened he; but Satan to no threats
Gave heed, but waxing more in rage, replied—
"Then when I am thy captive talk of chains,
Proud limitary Cherub, but ere then
Far heavier load thyself expect to feel
From my prevailing arm, though Heaven's King
Ride on thy wings, and thou, with thy compeers,
Used to the yoke, draw'st his triumphant wheels
In progress through the road of Heaven star-paved."
While thus he spake, the angelic squadron bright
Turned fiery red, sharpening in moonéd horns
Their phalanx, and began to hem him round
With ported spears, as thick as when a field
Of Ceres ripe for harvest waving bends
Her bearded grove of ears, which way the wind
Sways them; the careful ploughman doubting stands,
Lest on the threshing-floor his hopeful sheaves
Prove chaff. On th' other side Satan alarmed,
Collecting all his might, dilated stood,
Like Teneriff or Atlas unremoved:
His stature reached the sky, and on his crest

act of doing what he is to do under certain conditions. It is thought to be more lively than the regular future, and indicates, as it were, the threat already in execution.

971. *Proud limitary Cherub.*] At line 964. the angel had warned Satan not again to appear within these "hallowed *limits*," and *limitary* is probably used by way of taunt, as if the good angel were occupying a mean post in prescribing bounds to other angels.

987. *Dilated stood, like Teneriff or Atlas unremoved.*] "The word *dilated* expresses very strongly the attitude of an eager and undaunted combatant, whose fury not only seems to erect and enlarge his stature, but expands, as it were, his whole frame and extends every limb."—Thyer. "Unremoved" is here used in the sense of *unremovable;* and it may here be noticed that the instances of the past participle being used instead of the corresponding participial adjective are exceedingly numerous. Spenser and Shakspeare often use the same idiom. It is now obsolete. This use of the past participle is quite common in Virgil, and indeed the whole passage seems imitated from him:—

"Quantus Athos, aut quantus Eryx, aut ipse, coruscis
Cum fremit ilicibus, quantus, gaudetque nivali
Vertice, se attollens pater Apenninus ad auras."—*Æn.* xii. 701.

Spenser has a picture to much the same effect;

"Sterne was his looke, and full of stomacke vayne;
His portaunce terrible, and stature tall,
Far passing th' hight of man terrestriall;
Like an huge gyant of the Titan's race
That made him scorn all creatures great and small;
And with his pride all others powre defiace;
More fit emongst black fiendes than men to have his place."

988. *On his crest sat horror plumed.*] "As it was necessary that a king, lord, or knight, should be known to his followers in battle, they adopted two ways of distinguishing themselves. The

Sat horror plumed; nor wanted, in his grasp
What seemed both spear and shield. Now dreadful deeds
Might have ensued, nor only Paradise
In this commotion, but the starry cope
Of Heaven perhaps, or all the elements,
At least had gone to wrack, disturbed and torn
With violence of this conflict, had not soon
Th' Eternal, to prevent such horrid fray,
Hung forth in Heaven his golden scales, yet seen
Betwixt Astrea and the Scorpion sign,
Wherein all things created first he weighed,
The pendulous round earth with balanced air
In counterpoise, now ponders all events,
Battles and realms: in these he put two weights,
The sequel each of parting and of fight:
The latter quick up flew, and kicked the beam;
Which Gabriel spying, thus bespake the Fiend.
"Satan, I know thy strength, and thou know'st mine,
Neither our own, but given; what folly then
To boast what arms can do? since thine no more

one was by a crest, that is, a figure of some kind or other, as a lion, a wolf, a hand holding a sword, or some such decoration, which they wore on the top of the helmet, as we talk of a cock's comb being the crest of that bird. But, besides this mark of distinction, these warriors were accustomed to paint emblematical figures, sometimes of a very whimsical kind, upon their shields." — Scott's *Tales of a Grandfather*.

989. *In his grasp.*] This is concisely, but still very finely expressed. He not only held the spear and shield, but held them firmly so as to use either as opportunity might arise.

990—1004. *Now dreadful deeds.*] Compare *Iliad*, viii. 83—92:—

"Long as the morning beams increasing bright
O'er heaven's clear azure spread the sacred light,
Commutual death the fate of war confounds,
Each adverse battle gored with equal wounds.
But when the sun the height of heaven ascends,
The sire of gods, his golden scale suspends
With equal hand; in these explored the fate
Of Greece and Troy, poised the mighty weight.
Pressed with its load the Grecian balance lies
Low sunk on earth, the Trojan strikes the skies."

998. *Betwixt Astrea and the Scorpion sign.*] *Libra*, or the Scales, is one of the zodiacal constellations—the seventh in order, beginning with *Aries*. It comes between *Astrea* or *Virgo*, and the *Scorpion*.

1003. *The sequel each of parting.*] God put in the scales two weights, the one to represent the sequel or consequence of Satan's parting from them, the other to represent the consequence of his fighting with them. The latter scale turned out to be the lighter, and showed Satan the folly of appealing to arms. "This allegory of the scales is very natural and beautiful; and in prose says only that *Satan*, comparing his own strength with that of his antagonist, was intimidated and fled; the rest is poetical embellishment."—Richardson.

1007. *Neither our own, but given.*] "For who maketh thee to differ from another? And what hast thou that thou didst not receive? Now if thou didst receive it, why dost thou glory as if thou hadst not received it?"—1 Cor. iv. 7.

Than Heaven permits, nor mine, though doubled now
To trample thee as mire; for proof look up,
And read thy lot in yon celestial sign,
Where thou art weighed, and shown how light, how weak,
If thou resist." The Fiend looked up, and knew
His mounted scale aloft: nor more; but fled
Murmuring, and with him fled the shades of night.

1010. *For proof look up, and read thy lot in yon celestial sign.*] "The English words *yon* and *yonder* are more emphatic, because more demonstrative, than the pronoun *that* and the adverb *there*. The two last do not necessarily imply that the object is in sight, which is implied in the two first. Accordingly, in these lines the expression is more vivid than if it had been 'that celestial sign.'" — CAMPBELL'S *Philosophy of Rhetoric*.

1012. *Where thou art weighed.*] "Thou art weighed in the balances, and art found wanting."—Dan. v. 27. So true is it that Milton oftener imitates Scripture than [he does] Homer and Virgil, even when he is thought to imitate them most.—NEWTON.

1013. *The Fiend looked up.*] Observe the quietness with which Milton concludes after the contest is brought to a close. The issue being settled, all further interest vanishes, and he hurries the vanquished combatant out of sight. With him *darkness* disappears. He is the Prince of darkness, and it envelops him wherever he is, but no sooner did he fly than

"The earth, delivered from so foul annoy,
Recalled her beauty and resumed her joy."
FAIRFAX'S *Tasso*.

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